

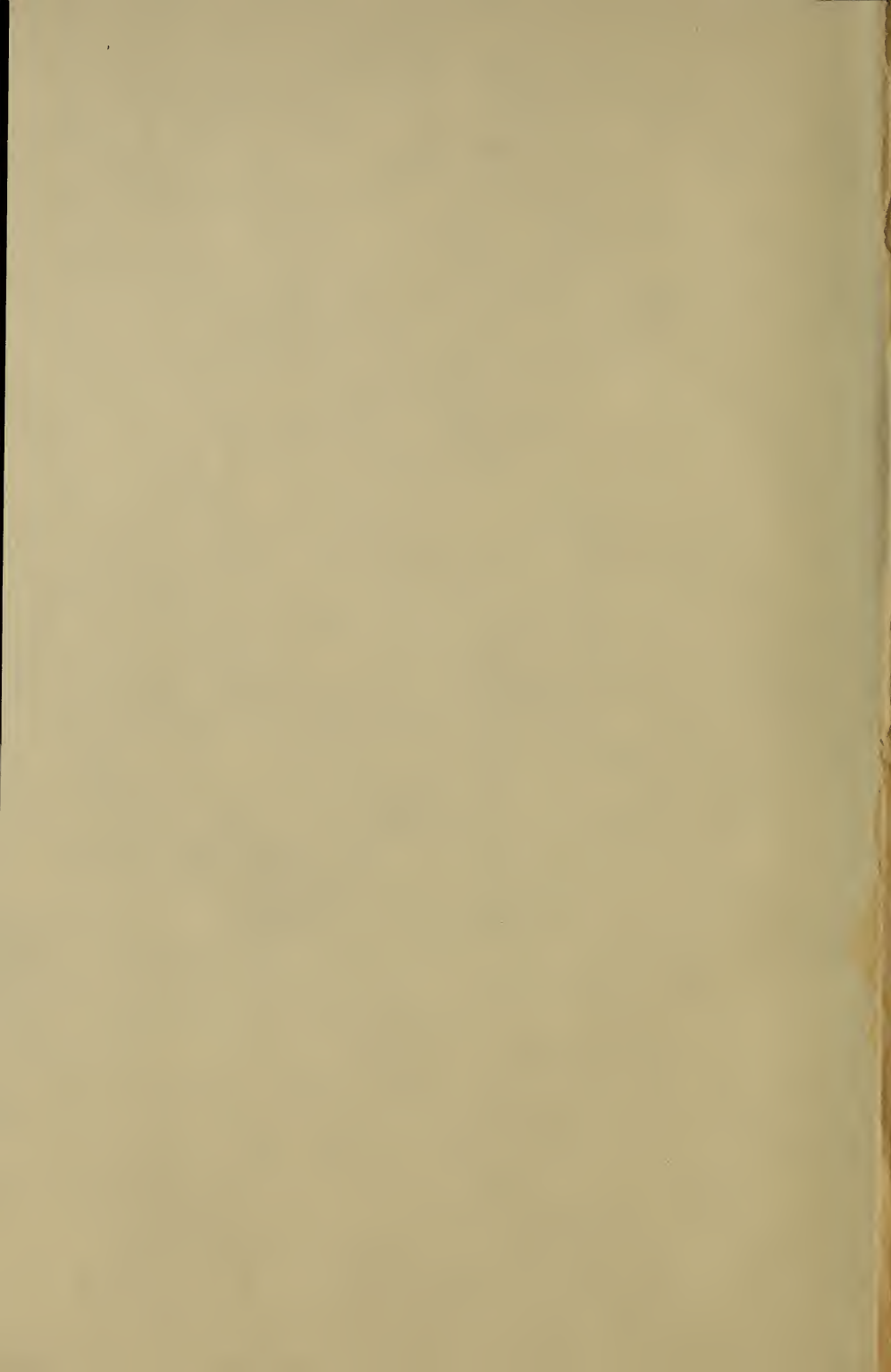
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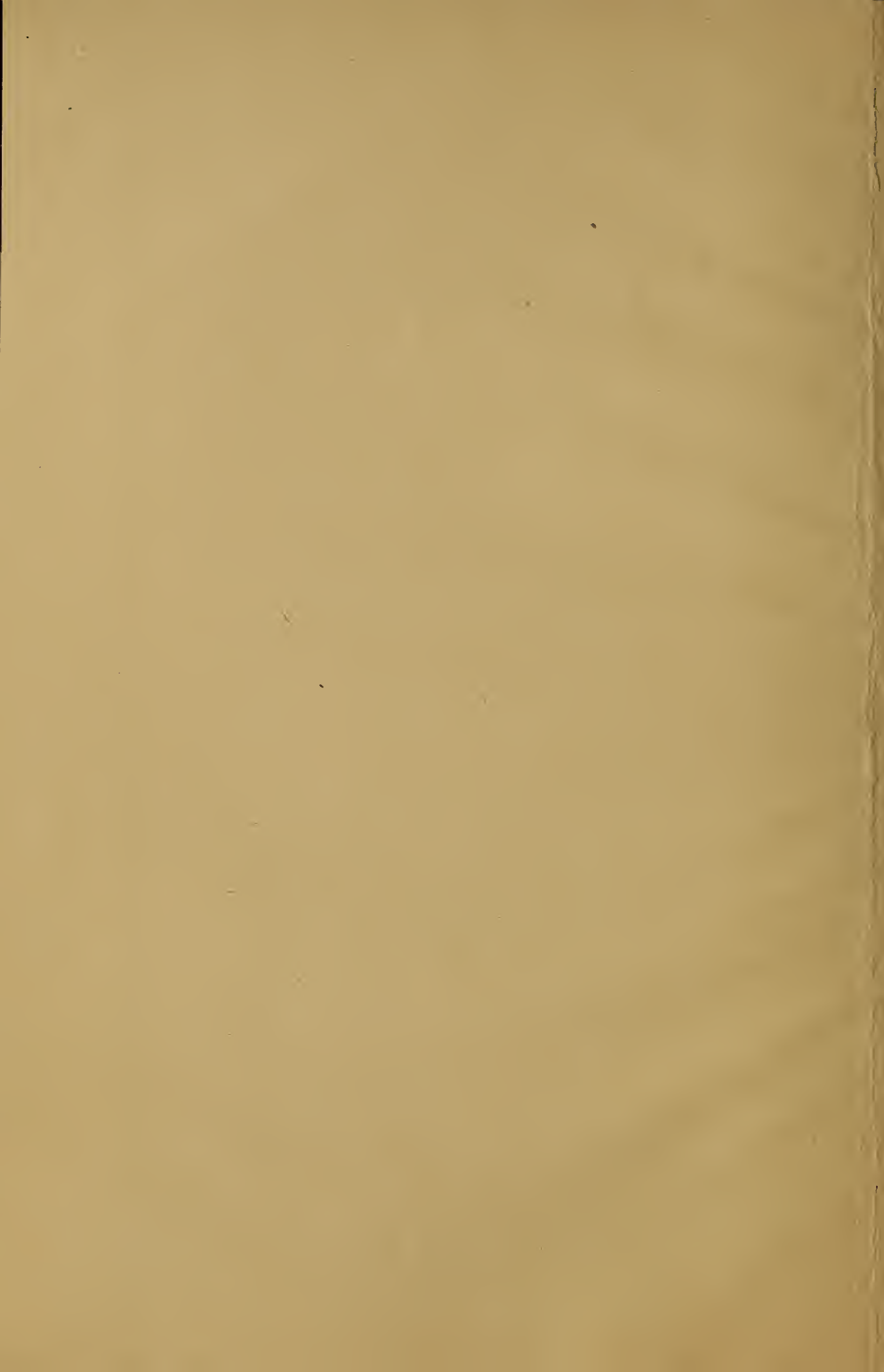




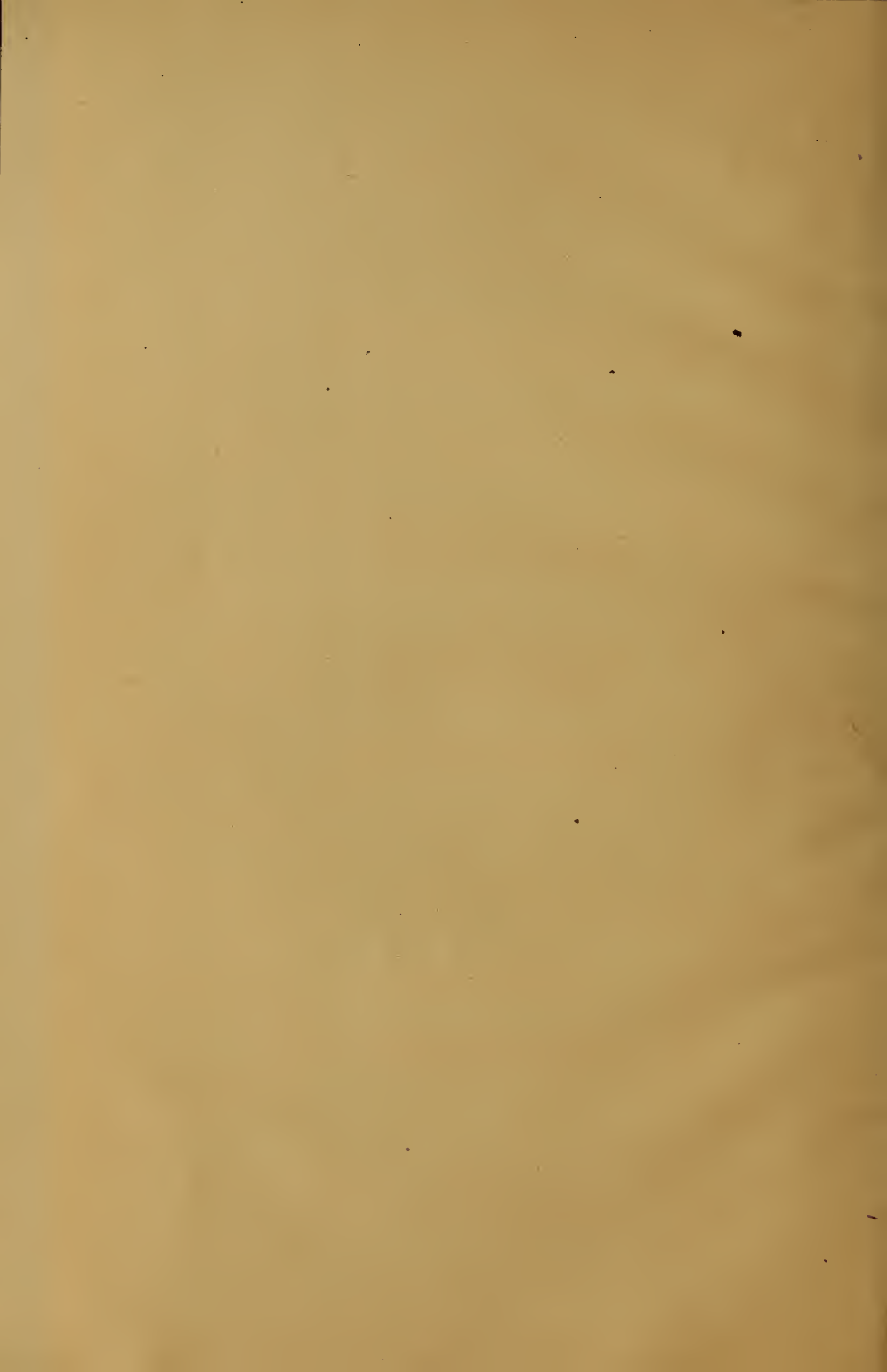














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**CHINA**

—  
**CATALOGUE**

OF THE

**COLLECTION**

OF

**CHINESE  
EXHIBITS**

AT THE

**LOUISIANA  
PURCHASE  
EXPOSITION**

**ST. LOUIS, 1904**











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CATALOGUE

—OF THE—

COLLECTION

—OF—

CHINESE EXHIBITS

—AT THE—

LOUISIANA PURCHASE EXPOSITION

ST. LOUIS, 1904

PUBLISHED BY ORDER OF  
THE INSPECTOR GENERAL OF CUSTOMS.

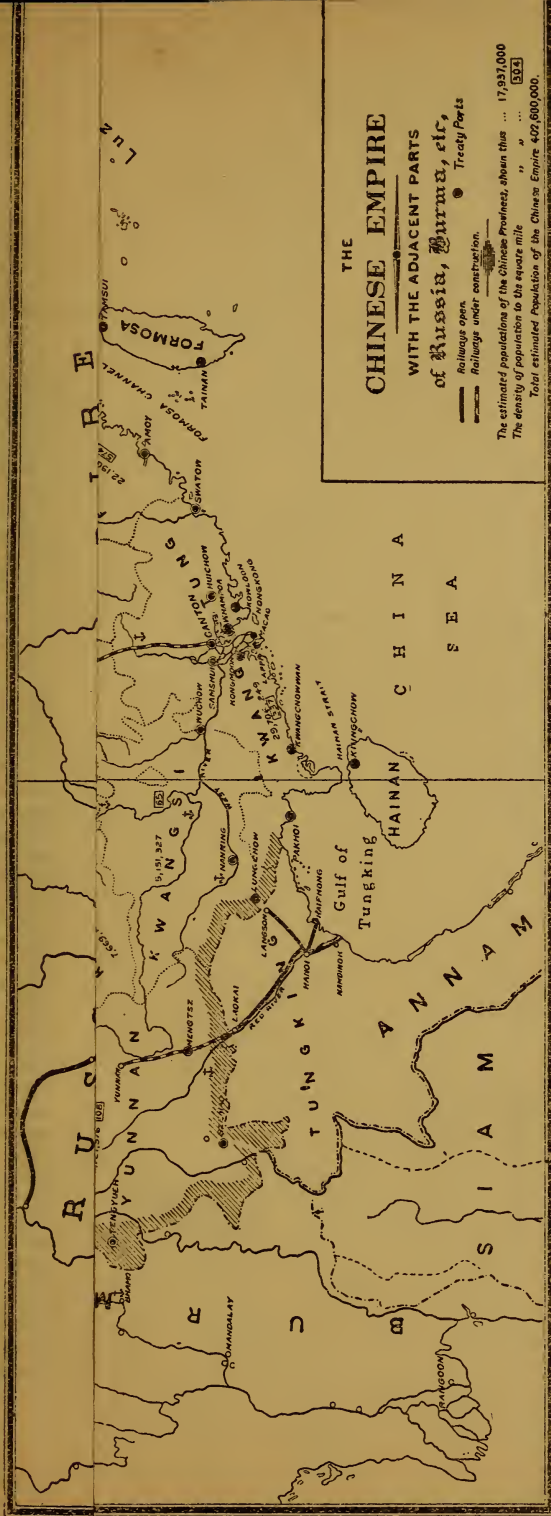
SHALLCROSS PRINT, ST. LOUIS.

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LOUISIANA PURCHASE EXPOSITION.

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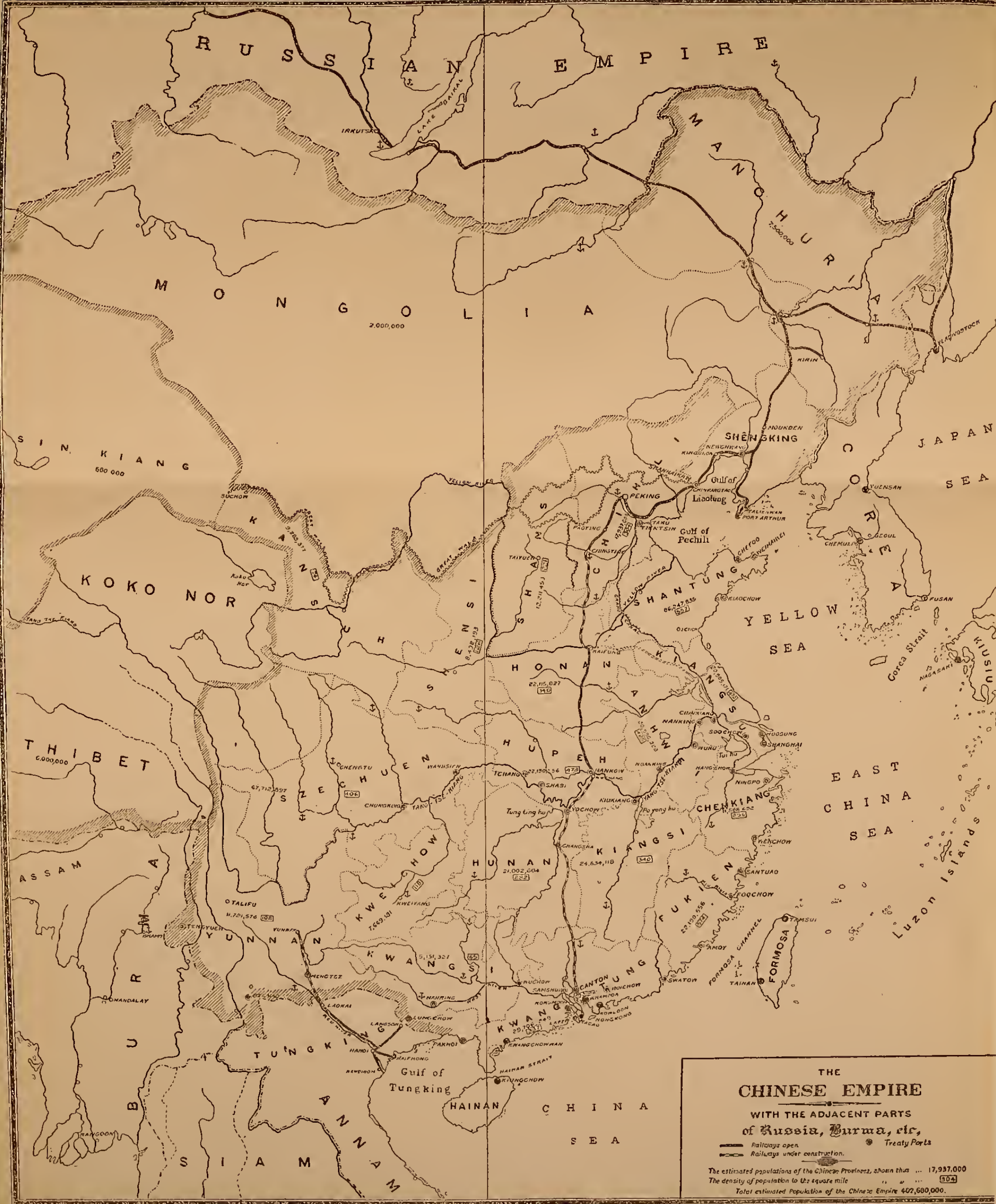


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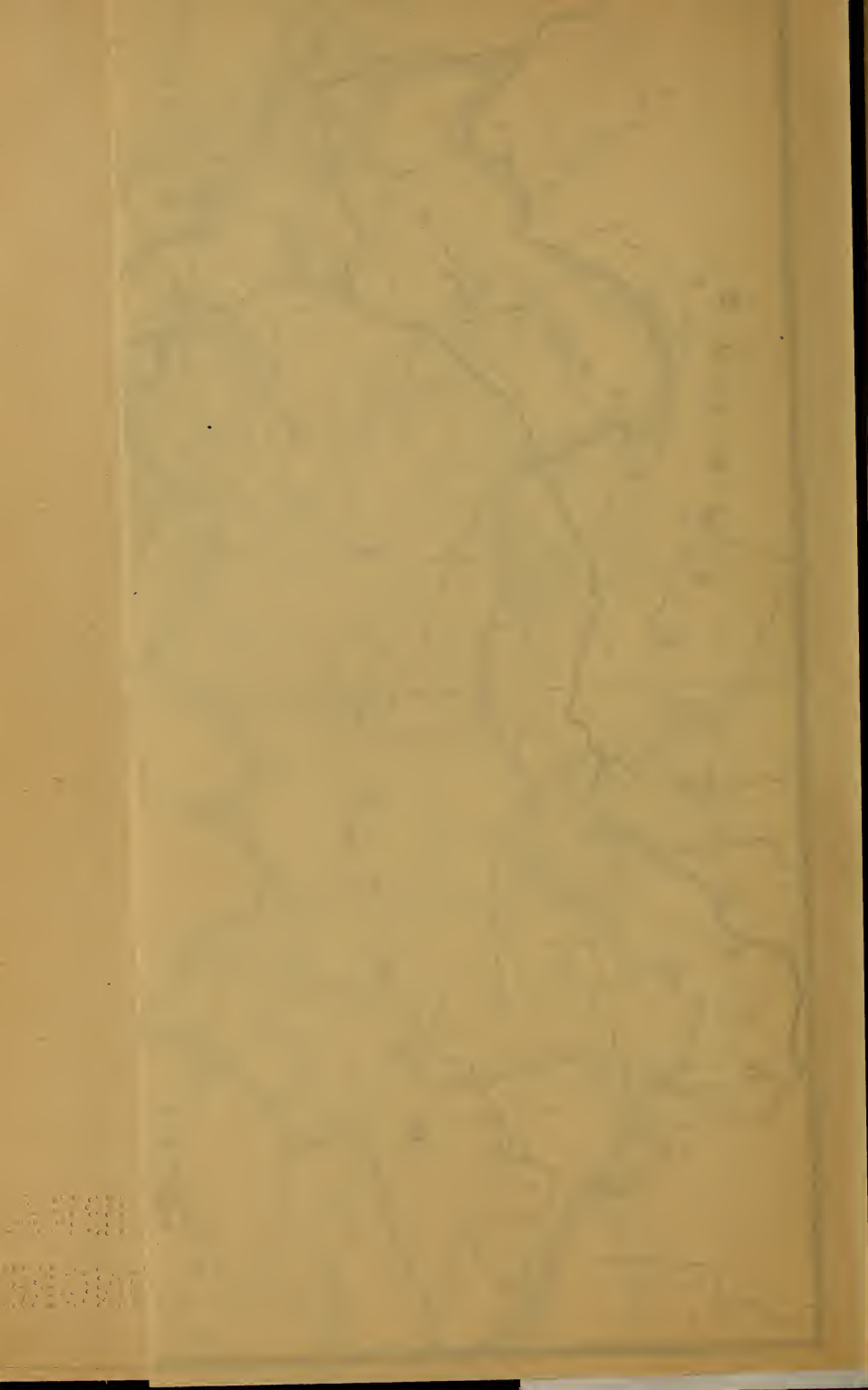


THE  
**CHINESE EMPIRE**

WITH THE ADJACENT PARTS  
of Russia, Burma, etc.

— Railways open.      ● Treaty Ports  
- - - Railways under construction.

The estimated populations of the Chinese Provinces, shown thus ... 17,937,000  
The density of population to the square mile ... 504  
Total estimated Population of the Chinese Empire 402,600,000.

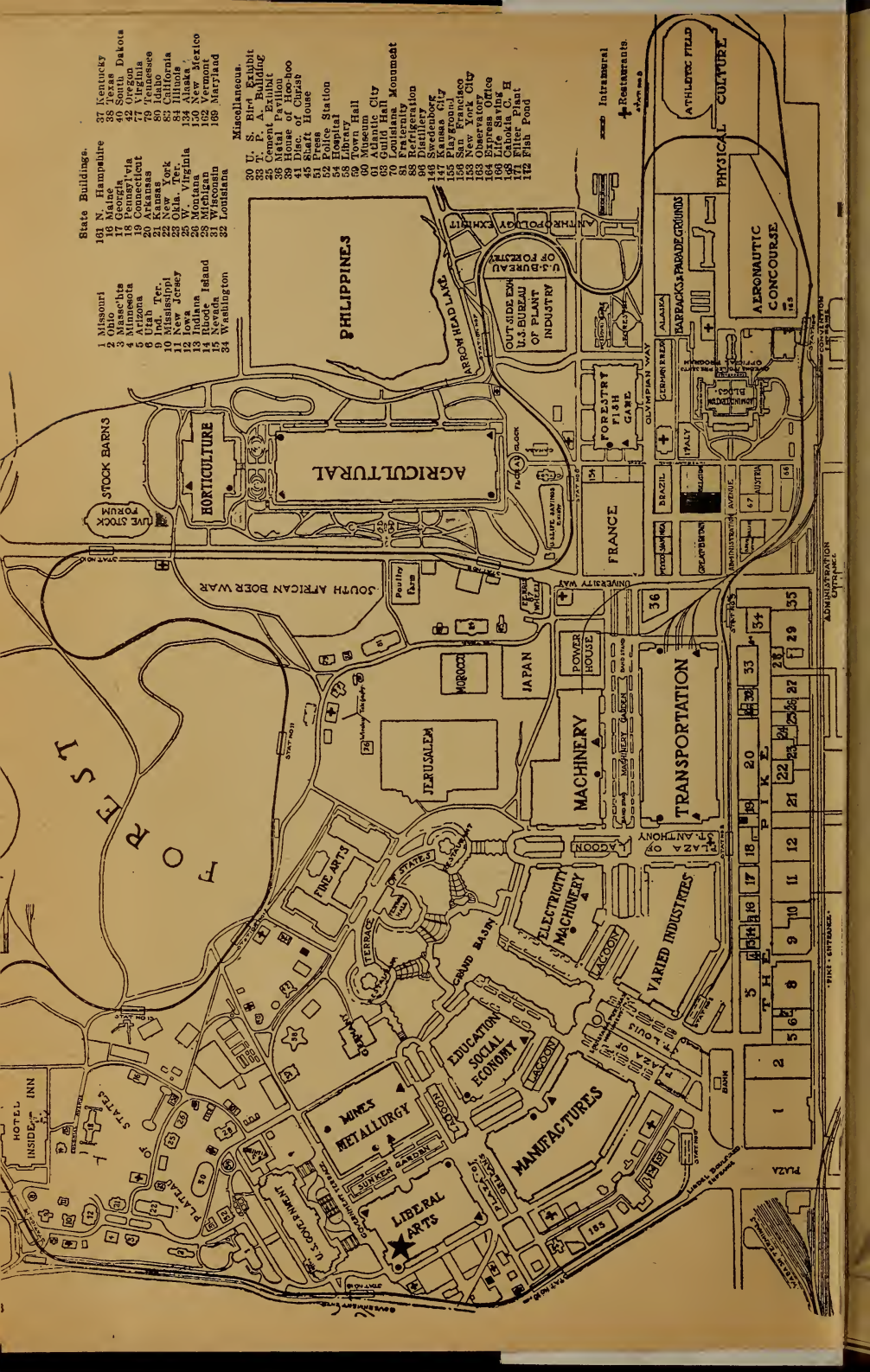


# PORTS AND STATIONS IN CHINA

## OPEN TO FOREIGN TRADE.

Name of Port.	Province in which the port is situated.	Treaty by which opened.	Date on which the Custom House was opened.
Newchwang.....	Shengking .....	British Treaty of 1858.....	May, 1864.....
Port Arthur.....	Liaotung P'insula	Leased to Russia in 1898.....	.....
Talienwan .....	" .....	" .....	.....
Tientsin .....	Chihli .....	British and French Treaties of 1860.....	May, 1861.....
Chinwangtao.....	" .....	Voluntarily opened by China.....	December, 1901.....
Chefoo.....	Shantung .....	British and French Treaties of 1858.....	March, 1862.....
Weihaiwei .....	" .....	Leased to Great Britain in 1898.....	.....
Kiaochow.....	" .....	Leased to Germany in 1898.....	July, 1899.....
Chungking .....	Szechuen .....	British Chefoo Convention of 1876.....	March, 1891.....
Wanh sien .....	" .....	British Commercial Treaty of 1902.....	.....
Ichang .....	Hupei .....	British Chefoo Convention of 1876.....	April, 1877.....
Shasi .....	" .....	Japanese Treaty of 1895.....	October, 1896.....
Yochow.....	" .....	Voluntarily opened by China.....	November, 1899.....
Hankow.....	" .....	British Treaty of 1858 and Provisional Regulations of 1861.....	January, 1862.....
Changsha.....	Hunan .....	British Commercial Treaty of 1902.....	.....
Kiukiang .....	Kiangsi .....	Provisional Regulations of 1861.....	January, 1862.....
Ngankin .....	Anhui .....	British Commercial Treaty of 1902.....	.....
Wuhu .....	" .....	British Chefoo Convention of 1876.....	April, 1877.....
Nanking .....	Kiangsu.....	French Treaty of 1858.....	May, 1860.....
Chinkiang .....	" .....	British Treaty of 1858.....	April, 1861.....
Shanghai .....	" .....	British Treaty of 1842.....	..... 1854.....
Woosung .....	" .....	Voluntarily opened by China.....	.....
Soochow .....	" .....	Japanese Treaty of 1895.....	September, 1896.....
Hangchow.....	Chekiang.....	" .....	September, 1896.....
Ningpo .....	" .....	British Treaty of 1842.....	May, 1861.....
Wenchow .....	" .....	British Chefoo Convention of 1876.....	April, 1877.....
Santu .....	Fukien.....	Voluntarily opened by China.....	May, 1869.....
Foochow .....	" .....	British Treaty of 1842.....	July, 1861.....
Amoy .....	" .....	" .....	April, 1862.....
Swatow.....	Kwangtung.....	British, French and American Treaties of 1858.....	January, 1860.....
Canton .....	" .....	British Treaty of 1842.....	October, 1869.....
Samshui .....	" .....	Burmah Convention of 1897.....	June, 1897.....
Wuchow .....	" .....	" .....	June, 1897.....
Hueichow .....	" .....	British Commercial Treaty of 1902.....	.....
Kongmoon .....	" .....	" .....	.....
Kwangchowwan .....	" .....	Lease to France in 1899.....	.....
Kiungchow .....	" .....	British and French Treaties of 1858.....	April, 1876.....
Pakhoi .....	" .....	British Chefoo Convention of 1876.....	April, 1877.....
Nanning .....	Kwangsi .....	.....	.....
Lungchow .....	" .....	French Treaty of 1885 & Additional Con. of 1887.....	June, 1889.....
Mengtsz .....	Yunnan .....	" .....	August, 1889.....
Szemaow .....	" .....	Supplementary Con. bet. France and China 1895.....	January, 1897.....
Tengyueh .....	" .....	Burmah Convention of 1897.....	May, 1902.....
Yatung .....	Thibet .....	Sikkim-Thibet Convention of 1890.....	May, 1894.....
Kowloon.....	Kwangtung.....	British Opium Agreement of 1886.....	April, 1887.....
Lappa .....	" .....	Portuguese Convention of 1886.....	April, 1887.....





State Buildings.

- 1 Missouri
- 2 Illinois
- 3 Wisconsin
- 4 Minnesota
- 5 Arizona
- 6 Ind. Ter.
- 7 New York
- 8 Mississippi
- 9 Iowa Jersey
- 10 Montana
- 11 Indiana Island
- 12 Nevada
- 13 Wisconsin
- 14 Louisiana
- 15 Mississippi
- 16 Georgia
- 17 Florida
- 18 Pennsylvania
- 19 Connecticut
- 20 Kansas
- 21 New York
- 22 Virginia
- 23 Alabama
- 24 New Mexico
- 25 North Carolina
- 26 Maryland
- 27 Louisiana

Miscellaneous.

- 30 U. S. Exhibit
- 31 S. B. Exhibit
- 32 S. B. Exhibit
- 33 S. B. Exhibit
- 34 S. B. Exhibit
- 35 S. B. Exhibit
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- 99 S. B. Exhibit
- 100 S. B. Exhibit

Intramural + Restaurant

Athletic Field

Physical Culture

Aeronautic Concourse

Harborside Parade Grounds

France

Italy

Japan

Machinery

Electricity

Transportation

Varied Industries

Liberal Arts

Education

Social Economy





# IMPERIAL CHINESE COMMISSION.

IMPERIAL HIGH COMMISSIONER—

HIS ROYAL HIGHNESS, PRINCE PU LUN.

PRESIDENT, *ex-officio*—

SIR ROBERT HART, BART. G.C.M.G.,

Inspector General of Customs, Peking.

IMPERIAL VICE-COMMISSIONERS—

MR. WONG KAI KAH,

MR. FRANCIS A. CARL.

Secretary to the Commission,

D. PERCEBOIS.

Assistant,

J. A. BERTHET.

# OFFICIAL CLASSIFICATION

—OF—

## EXHIBITS.

---

### EDUCATION.

- Group 1—Elementary Education.
  - Group 2—Secondary Education.
  - Group 3—Higher Education.
  - Group 4—Special Education in Fine Arts.
  - Group 5—Special Education in Agriculture.
  - Group 6—Special Education in Commerce and Industry.
  - Group 7—Education of Defectives.
  - Group 8—Special Forms of Education—Text Books—School Furniture and School Appliances.
- 

### ART.

- Group 9—Paintings and Drawings.
  - Group 10—Engravings and Lithographs.
  - Group 11—Sculpture.
  - Group 12—Architecture.
  - Group 13—Loan Collection.
  - Group 14—Original Objects of Art Workmanship.
- 

### LIBERAL ARTS.

- Group 15—Typography—Various Printing Processes.
- Group 16—Photography.
- Group 17—Books and Publications—Book Binding.
- Group 18—Maps and Apparatus for Geography, Cosmography, Topography.
- Group 19—Instruments of Precision, Philosophical Apparatus, Etc.—Coins and Medals.
- Group 20—Medicine and Surgery.
- Group 21—Musical Instruments.

- Group 22—Theatrical Appliances and Equipment.
  - Group 23—Chemical and Pharmaceutical Arts.
  - Group 24—Manufacture of Paper.
  - Group 25—Civil and Military Engineering.
  - Group 26—Models, Plans and Designs for Public Works.
  - Group 27—Architectural Engineering.
- 

## MANUFACTURES.

- Group 28—Stationery.
- Group 29—Cutlery.
- Group 30—Silversmith's and Goldsmith's Ware.
- Group 31—Jewelry.
- Group 32—Clock and Watch Making.
- Group 33—Productions in Marble, Bronze, Cast and Wrought Iron.
- Group 34—Brushes, Fine Leather Articles, Fancy Articles and Basket Work.
- Group 35—Articles for Traveling and for Camping; India Rubber and Gutta Percha Industries.
- Group 36—Toys.
- Group 37—Decoration and Fixed Furniture of Buildings and Dwellings.
- Group 38—Office and Household Furniture.
- Group 39—Stained Glass.
- Group 40—Mortuary Monuments and Undertakers' Furnishings.
- Group 41—Hardware.
- Group 42—Paper Hanging.
- Group 43—Carpets, Tapestries and Fabrics for Upholstery.
- Group 44—Upholsterers' Decorations.
- Group 45—Ceramics.
- Group 46—Plumbing and Sanitary Materials.
- Group 47—Glass and Crystal.
- Group 48—Apparatus and Processes for Heating and Ventilation.
- Group 49—Apparatus and Methods, not Electrical, for Lighting.
- Group 50—Textiles.
- Group 51—Equipment and Processes used in the manufacture of Textile Fabrics.
- Group 52—Equipment and Processes used in Bleaching, Dyeing, Printing and Finishing Textiles in their various stages.
- Group 53—Equipment and Processes used in Sewing and Making Wearing Apparel.
- Group 54—Threads and Fabrics of Cotton.
- Group 55—Threads and Fabrics of Flax, Hemp, Etc.; Cordage.
- Group 56—Yarns and Fabrics of Wool.
- Group 57—Silk and Fabrics of Silk.
- Group 58—Laces, Embroidery and Trimmings.

- Group 59—Industries producing Wearing Apparel for Men, Women and Children.  
Group 60—Leather, Boots and Shoes, Furs and Skins, Fur Clothing.  
Group 61—Various Industries connected with Clothing.
- 

## MACHINERY.

- Group 62—Steam Engines.  
Group 63—Various Motors.  
Group 64—General Machinery.  
Group 65—Machine Tools.  
Group 66—Arsenal Tools.
- 

## ELECTRICITY.

- Group 67—Machines for generating and using Electricity.  
Group 68—Electro-Chemistry.  
Group 69—Electric Lighting.  
Group 70—Telegraphy and Telephony.  
Group 71—Various Applications of Electricity.
- 

## TRANSPORTATION.

- Group 72—Carriages and Wheelwrights' Work—Automobiles and Cycles.  
Group 73—Saddlery and Harness.  
Group 74—Railways: Yards, Stations, Freight Houses, Terminal Facilities of all kinds.  
Group 75—Material and Equipment used in the Mercantile Marine.  
Group 76—Material and Equipment of Naval Services; Naval Warfare.  
Group 77—Aerial Navigation.
- 

## AGRICULTURE.

- Group 78—Farm Equipment—Methods of Improving Lands.  
Group 79—Agricultural Implements and Farm Machinery.  
Group 80—Fertilizers.  
Group 81—Tobacco.  
Group 82—Appliances and Methods used in Agricultural Industries.  
Group 83—Theory of Agriculture—Agricultural Statistics.



- Group 84—Vegetable Food Products—Agricultural Seeds.
  - Group 85—Animal Food Products.
  - Group 86—Equipment and Methods Employed in the Preparation of Foods.
  - Group 87—Farinaceous Products and their Derivatives.
  - Group 88—Bread and Pastry.
  - Group 89—Preserved Meat, Fish, Vegetables and Fruit.
  - Group 90—Sugar and Confectionery—Condiments and Relishes.
  - Group 91—Waters.
  - Group 92—Wines and Brandies.
  - Group 93—Syrups and Liqueurs—Distilled Spirits—Commercial Alcohol.
  - Group 94—Fermented Beverages.
  - Group 95—Inedible Agricultural Products.
  - Group 96—Useful Insects and their Products—Plant Diseases.
  - Group 97—Horses and Mules.
  - Group 98—Cattle.
  - Group 99—Sheep.
  - Group 100—Goats, Etc.
  - Group 101—Swine.
  - Group 102—Dogs.
  - Group 103—Cats, Ferrets, etc.
  - Group 104—Poultry and Birds.
- 

## HORTICULTURE.

- Group 105—Appliances and Methods of Pomology, Viticulture, Floriculture and Arboriculture.
  - Group 106—Appliances and Methods of Viticulture.
  - Group 107—Pomology.
  - Group 108—Trees, Shrubs, Ornamental Plants and Flowers.
  - Group 109—Plants of the Conservatory.
  - Group 110—Seeds and Plants for Gardens and Nurseries.
  - Group 111—Arboriculture and Fruit Culture.
- 

## FORESTRY.

- Group 112—Appliances and Processes used in Forestry.
- Group 113—Products of the Cultivation of Forests and of Forest Industries.
- Group 114—Appliances for Gathering Wild Crops and Products obtained.

## MINES AND METALLURGY.

- Group 115—Working of Mines, Ore Beds and Stone Quarries.
  - Group 116—Minerals and Stones, and their utilization.
  - Group 117—Mine Models, Maps, Photographs.
  - Group 118—Metallurgy.
  - Group 119—Literature of Mining, Metallurgy, etc.
- 

## FISH AND GAME.

- Group 120—Hunting Equipment.
  - Group 121—Products of Hunting.
  - Group 122—Fishing Equipment and Products.
  - Group 123—Products of Fisheries.
  - Group 124—Fish Culture.
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## ANTHROPOLOGY.

- Group 125—Literature.
  - Group 126—Somatology.
  - Group 127—Ethnology.
  - Group 128—Ethnography.
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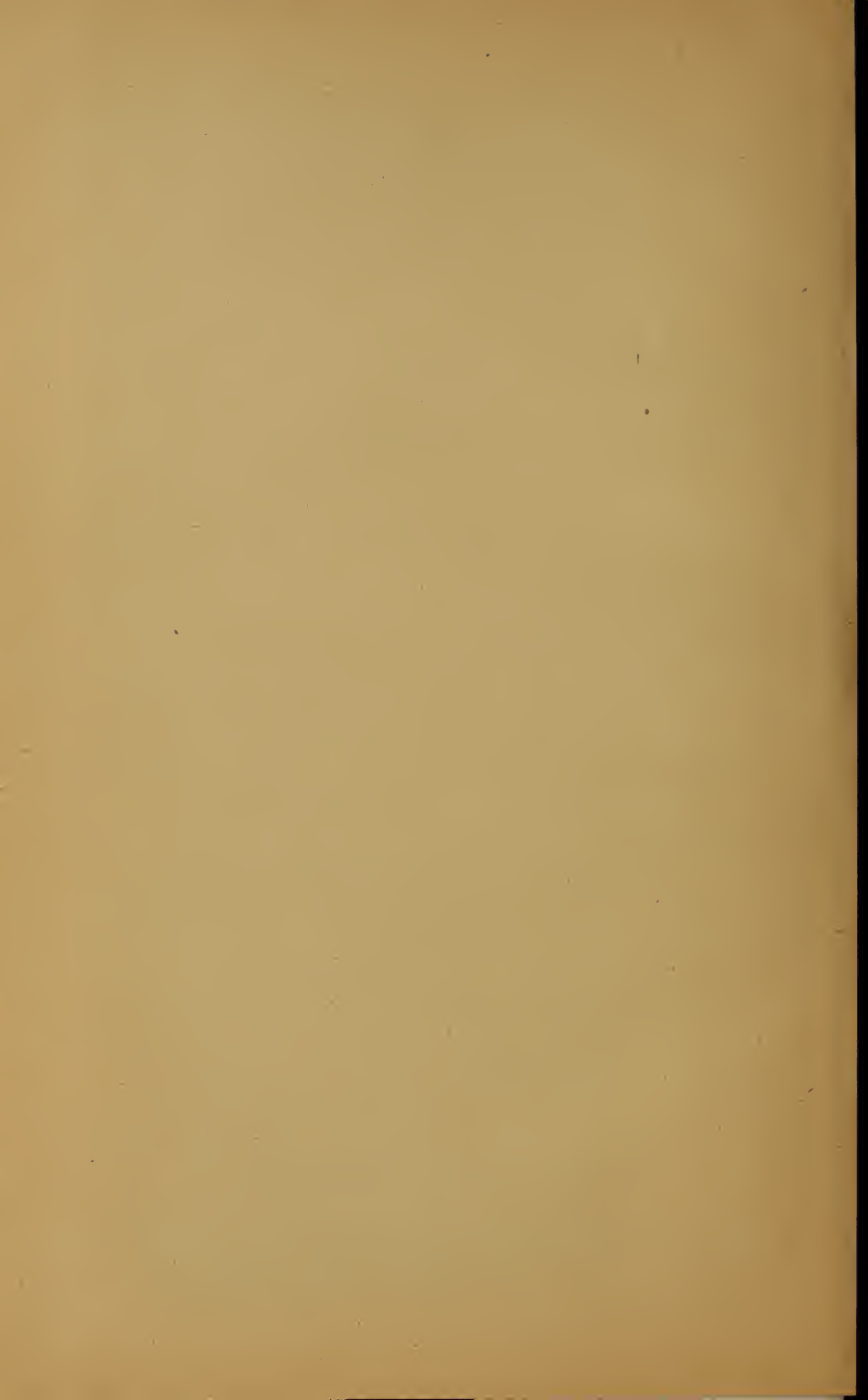
## SOCIAL ECONOMY.

- Group 129—Study and Investigation of Social and Economic Conditions.
  - Group 130—Economic Resources and Organization.
  - Group 131—State Regulation of Industry and Labor.
  - Group 132—Organization of Industrial Workers.
  - Group 133—Methods of Industrial Remuneration.
  - Group 134—Co-operative Institutions.
  - Group 135—Provident Institutions.
  - Group 136—Housing of the Working Classes.
  - Group 137—The Liquor Question.
  - Group 138—General Betterment Movements.
  - Group 139—Charities and Correction.
  - Group 140—Public Health.
  - Group 141—Municipal Improvement.
- 

## PHYSICAL CULTURE.

- Group 142—Training of the Child and Adult—Theory and Practice.
- Group 143—Games and Sports for Children and Adults.  
Games for various Athletic organizations.
- Group 144—Equipment for Games and Sports.





# CATALOGUE

—OF THE—

## NEUCHWANG COLLECTION.

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### GROUP 16.

#### PHOTOGRAPHY.

Exhibit Number.	
172	Photograph of Lao-Yeh-Ko, Temple of the Tutelary deity of Newchwang. (Yingkow.)
185	Scenery—showing main street of Newchwang.
191	Album—“ “ “ “ “
192	Panoramic view of Newchwang Anchorage.

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

1	Map of Central and South Manchuria.
2	Chart of Liao River.
3	Plan of Newchwang (Yingkow.)

### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—COINS AND MEDALS.

6	<i>Tou</i> , or Chinese Peck. (10 <i>Sheng</i> .) Standard measure for grain, etc.
7	Half <i>Tou</i> , (5 <i>Sheng</i> .) Standard measure for grain, etc.
8	<i>Sheng</i> , or Chinese Pint (1-10 <i>Tou</i> .) Standard measure for grain, etc.
9	Half <i>Sheng</i> . Standard measure for grain, etc.
9a	Collection of coins struck by the Imperial mint at Kirin, Kirin Province, Manchuria.

The Kirin Mint originally formed part of the arsenal, and consists of 20 distinct sets of machinery for the manufacture of coins. These

are capable of producing 6 to 7 thousands taels weight of silver coins per day in summer, when 11 hours represent a working day. In winter when a working day is shorter, only about half the quantity is manufactured. The same machinery is capable of producing 35,000 copper coins in a full working day. The greater part of the machinery is driven by steam, but hand power is also used. There are about 160 workmen employed, most of whom are Cantonese. Their wages range up to \$70 Mex. per month. The coins are similar in size and appearance to those produced at the Moukden Mint, the difference is mainly the inscription. The denominations are also the same, viz., silver dollars, half dollars, twenty, ten and five cent pieces, and the one cent copper cash. The silver is procured from the provincial treasury, and is also bought from the public, but in smaller quantities. There are three grades of silver used, the alloy being copper. The dollars contain 10% of copper, the half dollar 14%, twenty, ten and five cents 18%. The copper is imported in ingots from Shanghai and undergoes treatment at the mint.

Exhibit  
Number.

9b

Collection of coins struck by the Imperial mint at Moukden, Fengtien Province, Manchuria.

The Imperial Mint at Moukden, which was originally intended for an arsenal, consists of extensive foreign and semi-foreign structures, in addition to the usual Chinese official dwellings and out-houses. It is situated in enclosed grounds outside the east city gate. The main entrances are typical Chinese architecture, but the workshops and machine rooms are solid brick and stone buildings. The old minting machinery, of German origin, is being replaced by seven modern plants, manufactured in Scotland. One of these is already set up, and turns out 14,000 coins of any desired denomination in a day of 12 working hours. The dies, and all repairs are made on the premises, for which purpose modern machinery is provided. The motive power is supplied by a powerful steam engine, and skilled labor is represented by 50 men, most of whom are Southerners. The director of the mint is an expectant Tao-tai, he is under the control of the Tartar-General of the Province. The coinage consists of silver dollars, half dollars, twenty, ten and five cent pieces, besides one cent copper coins. On the adverse side of all coins is represented the Chinese dragon; on the reverse is the designation of the coin, its origin and value, in Chinese and Manchu characters; and, in the case of the dollar and one cent pieces, the word Fengtien appears romanized additionally. An attempt was made to introduce the silver tael coin, but met with disfavor, and was withdrawn before circulation. The silver employed in the manufacture of coins is bought locally, and is melted down on the mint premises. The copper used is imported in ingots and treated on the premises similar to the silver. Good skilled workmen's wages range from Mex. \$50 to Mex. \$80 per month.

## GROUP 23.

## CHEMICAL AND PHARMACEUTICAL ARTS.

Exhibit  
Number.

- 10 Soda.
- 11 Potash. An efflorescence from the soil obtained by washing and melting into bricks.
- 12 Salt. Evaporated from sea water.
- 13 Salt Brick. " " " "
- 20 Indigo, liquid. A blue vegetable dye obtained from several indigoferous plants, as *Polygonum tinctorum*, *Indigofera tinctoria*, and others unknown to foreigners or not identifiable.
- 14 Liquorice Root. The dried root of *Glycyrrhiza glabra* and *G. echinata*, very sweet. In Chinese pharmacy next in importance only to Ginseng. To it are attributed rejuvenating and highly nutritive qualities.
- 15 Ginseng, wild, red. Root of the *Panax Ginseng*. The Chinese consider it a most powerful and even life-prolonging medicine, hence its high price.
- 16 Ginseng, wild, white.
- 17 Ginseng, cultivated.
- 18 Ginseng, leaf.
- 19 Ginseng Plant.
- 21 Opium, raw. Exuded juice of the *Papaver somniferum*, used medicinally, and smoked as a narcotic.
- 22 *Plantago major sem.* Diuretic, pectoral, demulcent, tonic, and anti-rheumatic.
- 23 *Heterotropa asaroides*. Emetic, diaphoretic and diuretic
- 24 *Carum carui*. Seeds of a biennial umbelliferous plant, of a pleasant aromatic taste. In abdominal disorders.
- 25 *Pterocarpus flavus*. Tonic, diuretic and as a dye.
- 26 *Gentian sp.* As an aperient, antidote to poison in cases of snake bite, jaundice, etc.
- 27 *Ephedra flava*. Diaphoretic.
- 28 *Equisetum arvense*. For polishing purposes and internally for weak or sore eyes.
- 29 *Clematis tubulosa*. Vermifuge.
- 30 *Ping pei*. Taken for colds, coughs, asthma, etc. Demulcent.
- 31 *Thalictrum rubellum*. Antidotal, tonic and derivative.
- 32 *Prunus, sp.* As a laxative.
- 33 *Convolvulus sp.* A species of ginseng (bastard ginseng) of sweet taste and slightly mucilaginous. Its uses are much the same as ginseng, for which it is often fraudulently substituted.
- 34 *Ptarmica Siberica*. Tonic.
- 35 *Atractylodes rubra*. Warm aromatic taste. Supposed to be strengthening and conducive to longevity.

Exhibit  
Number.

- 36 *Dictamnus fraxinella*. A bark. To purify the blood.  
 37 *Adenophora trachelisides*. To bring out eruptions of  
 smallpox. Also for coloring candles.  
 38 *Kadsura Sinensis*. Tonic and aphrodisiac.  
 39 *Caragana flava*. A root used as a tonic.  
 40 *Cerasus cammunis*. Dropsy, rheumatism, etc.  
 41 *Polyporus sp.* A fungus growing on the elm tree.  
 42 *Polygala tennifolix*. A valuable medicine in Chinese  
 pharmacy. In cynanche, coughs, etc. Imparts  
 strength to the body and vigor to the mind.  
 43 Medicated wine. The spirit distilled from the tall mil-  
 let (*Sorghum vulg.*) to which varied tinctures and  
 extracts of medicinal herbs are added. Medicin-  
 ally, tonic.

## GROUP 24.

## MANUFACTURE OF PAPER.

- 44 Hemp fibre paper. Made of the fibre of different hemp-  
 like plants, such as *Böhmeria*, *Carchoirus pyriformis*,  
*Urtica nivea*, etc. Instead of glass for window  
 panes, it is neatly pasted on the window frames.  
 then oiled, making it semi-transparent. As Man-  
 churian houses always face the south, ample  
 light enters the room through these paper  
 windows.  
 45 Hemp fibre paper, oiled. Used as a water and damp proof  
 packing for valuable goods. It is exceedingly  
 strong and tough.  
 46 Corean paper. Used the same as No. 44, to which it is  
 far superior.

## GROUP 27.

## ARCHITECTURAL ENGINEERING.

- 47 Typical Manchurian house. Scale 1:13. The front in-  
 variably faces South. In summer the windows are  
 covered with gauze; in winter with paper and  
 oiled. (Nos. 44, 46.)

## GROUP 28.

## STATIONERY.

## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

Exhibit  
Number.

- |         |   |
|---------|---|
| 48      | Leather saddle flaps.   |
| 49      | " Official's cap feather case.  |
| 50      | " Card case.  |
| 51      | " Official's bead case.   |
| 52      | " Official's bead and hat case.   |
| 53      | " Hat tassel case.  |
| 54      | " Traveling smoker's requisites.  |
| 55      | " Traveling dressing case.  |
| 56      | " Cart side covers. To prevent the fur or silk lining on the inside of the carts being soiled by the shoes. The natives sit cross-legged in these carts.  |
| 182-183 | Leather table covers.   |
| 184     | " Flint and steel pouch. The steel is part of the pouch the latter contains the tinder (made of macerated and pounded tobacco stalks) and flint. This pouch is attached to the tobacco pouch by string. |

## GROUP 41.

## HARDWARE.

- |    |   |
|----|---|
| 90 | Blacksmith's bellows. Scale, 1:2.   |
| 91 | Street turner's lathe. An itinerant turner's whole equipment.. The turner, sitting on the plank, operates the lathe with his right hand; holds the tool with his left and keeps the object to be turned between centers with his foot by means of a string embracing the lathe feeds. |

## GROUP 42.

## PAPER HANGING.

- |    |                             |
|----|-----------------------------|
| 57 | Wall paper, various colors. |
|----|-----------------------------|

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

- |    |                                  |
|----|----------------------------------|
| 58 | Goat's hair felt carpet, white.  |
| 59 | Cow's hair felt carpet, brown.   |
| 60 | Camel's hair rugs, 5' 11"x4' 1". |
| 61 | Camel's hair rugs, 5' 2"x2' 7".  |



## GROUP 50.

## TEXTILES.

Exhibit  
Number.

179

Cotton spinning wheel. Scale, 1-4.

## GROUP 51.

EQUIPMENT AND PROCESSES USED IN THE MANUFACTURE  
OF TEXTILE FABRICS.

187

Hand loom. Scale, 1-4.

## GROUP 54.

## THREADS AND FABRICS OF COTTON.

62

Cotton Cloth.

## GROUP 55.

THREADS AND FABRICS OF VEGETABLE FIBRES OTHER  
THAN COTTON.

180

Hemp cable.

63

Hemp rope

64

Jute rope. (*Sida sp.*)

189

Spinning Jenny. Scale, 1:4.

190

Rope making machinery. Scale, 1:4.

## GROUP 57.

## SILKS AND FABRICS OF SILK.

65

Silk, raw, wild. Winter 1st quality. This silk is spun by the worm of *Bombyx Pernyi*, which feeds on the leaves of a species of oak, the *Quercus Mongolica*. Cocoons are gathered twice a year. The silk of worms emerged in spring, is superior to those which are fed on the mature leaves late in summer.

66

Silk, raw, wild, winter second quality.

67

" " " spring, third quality.

68

" " " " fourth quality.

69

Silk, Raw, refuse. Made with the outer covering of the cocoons and refuse in Reeling.

70

Silk Pongee, natural color ..... 10 yds. 8"x19 "

71

Silk Pongee, dyed ..... 10 yds. 10"x18¾"

72

Silk Pongee, dyed ..... 10 yds. 24"x18½"

73

Silk Pongee, dyed ..... 10 yds 26"x19½"



Exhibit  
Number.

74	Silk Pongee, dyed .....	10 yds. 00"x19½"
76	Silk Pongee, dyed .....	20 yds. 32"x19 "
77	Silk Pongee, dyed .....	19 yds. 6"x18 "
78	Silk Pongee, dyed .....	20 yds. 32"x19 "

This silk is woven with the thread from the *Bombyx Pernyi* cocoon.

## GROUP. 58

## LACES, EMBROIDERY AND TRIMMINGS.

79	Silk Embroidered pillow ends.
80	Silk Embroidered ear covers.

## GROUP 60.

## LEATHER, BOOT AND SHOES.

81	Leather shoes for men.
82a	Leather shoes for boys.
82b	Moccasins.
83	Cow hair felt shoes for men.
84	Goat hair felt shoes for men.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

85	Coiffure of Manchu women.
86	Camel hair socks.
87	Woolen socks.
88	Woolen socks. Worn in winter by Chinese, not Manchu.
89	Riding whip.

## GROUP 72.

## CARRIAGES AND WHEELWRIGHTS' WORK.

92	Passenger cart. Usually as represented, but those of officials and the opulent are lined with furs and silks. Cost, Mex., \$120.
93	Goods Cart. Very strong and are drawn by from 3 to 7 mules. These carts carry up to two tons in weight and travel in large caravans for mutual protection, hundreds of miles during the winter when the ground is frozen. Cost, Mex., \$90.

## GROUP 75.

## MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

94	Model of Coasting Junk. Carrying capacity 213½ tons, manned by twenty men; trades in Gulf of Pechili and coastwise. Cost, Mex., \$22,000.
----	---

Exhibit  
Number.

- 95 Model of Cargo Junk. Carrying capacity  $14\frac{1}{2}$  tons. Manned by eight men. For lightening purposes on Liao River, carrying goods to and from vessels in Newchwang. Cost, Mex., \$2,250.
- 96 Model of River Boat. Carrying capacity  $5\frac{3}{4}$  tons. Manned by five men. These boats are the real carriers of the staple produce of Manchuria, viz.: Beans to Newchwang. They come from Tiehling, the great entrepot, where the beans are accumulated and stacked during the winter awaiting the opening of the ice-bound Liao. Cost, Mex., \$252.
- 97 Model of Sampan. Carrying capacity  $1\frac{3}{4}$  tons. Manned by one or two men. Plying on the river carrying passengers to and from vessels in the harbor. Also employed in fishing, etc. Cost, Mex., \$120.

## GROUP 79.

## AGRICULTURAL IMPLEMENTS AND FARM MACHINERY.

- 99 Hand plow.
- 100 Spade.
- 101 Shovel, wooden.
- 102 Hay fork. Made of a tree branch.
- 103 Grubbing hoe, iron.
- 104 Weeding hoe, iron.
- 105 Stalk rake, iron.
- 106 Sickle.
- 176 Hay fork.
- 177 Grubbing fork.
- 178 Rake, wooden.
- 107 Feed (chaff) cutter.

## GROUP 81.

## TOBACCO.

- 108 Tobacco leaf, 1st quality. *Nicotiana fruticosa* varieties of full flavor and strength. In color it varies from a pale yellow to a deep chocolate. Tied into bundles, etc., dried in open air. In Manchuria it is smoked without any preparation.
- 109 Tobacco leaf, 1st quality.
- 110 " " 2nd "
- 111 " " 3rd "

## GROUP 82.

## APPLIANCES AND METHODS USED IN AGRICULTURAL INDUSTRIES.

Exhibit  
Number.

112

Model of Oil Mill complete. For making bean oil and bean cake.

The beans are placed in a hopper attached to a frame work drawn by two mules. In this frame is also mounted a circular stone about 6 feet diameter and 3 feet broad. It weighs about  $6\frac{1}{2}$  tons on its periphery. From the hopper the beans are scattered in a circular stone path, about 10 feet in diameter, immediately in front of the upper rolling stone. This stone passing over the beans crushes them flat into flakes. These flakes are then scraped to the edge of the stone path by a scraper placed behind the rolling stone, with which it moves and resting diagonally on the stone path. A portion of the crushed bean is then taken and weighed (about 71 lbs.). This is then placed on a cloth over a grate in a steaming pan and covered up. When hot it is taken in the cloth to the press where a workman has placed a laterally flexible thin wooden cylinder—like a sieve frame—inside of two superposed iron rings, having previously put three bundles of straw radially spreading over the edges of the rings, i. e., the straw is between the iron rings and the wooden cylinder. The steamed beans are now poured into this cylinder, the workmen stamping or treading it hard into shape. Then he takes the cylinder off and skillfully covers the cake to the ends of the straw, which were spreading over the rims of the rings, places four iron bars crosswise over the straw. These bars hold it in place, and preparation is made for another cake on top of the first one as just described until there are five. As each successive cake is formed and the bars crossed on them, the bars under it which served to keep the straw in place for the cake under it are withdrawn. It will be understood that there are now five cakes, each completely developed in straw on top of each other. They are now as one body moved into place under the press by means of wooden bars. Flat, strong pieces of wood are now placed on this, and over this between the legs of the press, reaching from one leg to the other, are heavy wooden bars; now a wooden wedge is inserted on each side. They are driven in slowly at first with alternate blows by men with the heavy iron hammers hanging from a frame. The oil is oozing out, fast now from the straw, and runs into a receptacle below. Wedging is now discontinued until oil ceases about to flow: another cross bar is added, and again wedging begins, and so on until almost all the oil is extracted; i. e., 7% to 10% of the original weight of the beans. All the oil is not extracted as the residuing cake would not be marketable in Southern China, etc. The pressing finished, the cakes now hard and solid, are taken from the press, their edges trimmed with a spokeshave-like knife, and are now ready for the market. It weighs about 64 lbs.

These last eight years, steam power oil mills have been erected by enterprising native merchants. The procedure is exactly the same with two exceptions. (1) The beans are crushed between two horizontal iron rollers, running at equal speed. (2) An ordinary screw press is substituted for the wedge press here described.

Exhibit  
Number.

- 174 Oil Basket. Made of wicker work, the inside is covered with paper and painted with a starch-like paste, used for storing and carrying oil.

#### GROUP 84.

#### VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

- 113 Wheat.  
114 Barley.  
115 Millet, tall. *Sorghum Vulgare*.  
116 Millet, tall, husked. *Sorghum Vulgare*.  
117 Millet. *Setaria Italica*.  
118 Millet, tall, husked. *Setaria Italica*.  
119 Millet. *Panicum miliaceum*.  
120 Millet, white. *Panicum miliaceum*.  
121 Rice.  
122 Maize.  
123 Beans, yellow.  
124 Beans, green, large.  
125 Beans, green, small.  
126 Beans, white.  
127 Beans, red.  
128 Beans, spotted.  
129 Beans, black.  
130 Pearl Barley.  
131 Water Melon Seed. The melon is cultivated for its seed only and not eaten.  
132 Mushrooms, yellow. A plant of the natural order of Fungus. Found wild and dried. Preferred to the more delicate mushroom.  
133 Fungus. A parasitic fungus growing on trees.  
134 Bean Oil.  
173 Bean Cake. Residue of the beans after the oil has been pressed out. The big hollow on one side is caused by the tied ends of straw bundles enveloping the cake while under the press. On close examination even the impression of the individual straws may be detected. A staple export of Newchwang. Used as food for cattle and as manure, especially on sugar plantations.

Exhibit  
Number.

- 135 Castor Oil. For lubricating purposes mainly, though in some parts of Manchuria, it is also used in the preparation of food.
- 136 Sesamum Seed.
- 137 Sesamum Seed Oil.

#### GROUP 86.

#### EQUIPMENT AND METHOD EMPLOYED IN THE PREPARATION OF FOODS.

- 141 Model of Flour Mill. Drawn by 2 mules.
- 142 " " Flour Bolting Box. The ground wheat flour is put into the square seive which hangs by four cords inside the box. The doors are then closed and the miller steps alternately on the double pedestal outside the box, this being connected with the seive on the inside by means of a double bar. Between these bars is a post buried with the lower end in the ground. There are also two cross pieces in this double connecting bar, which impinge with great force on the sides of the stationary upright bar, this causing the flour in the seive to be thrown to the right hand and left sliding on the seive bottom, thus accomplishing sifting without the loss of a particle of flour.
- 175 Samshoo Basket. Made of wickerwork, lined with paper which is painted with a starchy paste.
- 181 Samshoo Bottle. Made of wickerwork, lined with paper which is painted with a starchy paste.

#### GROUP 87.

#### FARINACEOUS PRODUCTS AND THEIR DERIVATIVES.

- 138 Wheat Flour.
- 139 Flour of the Tall Millet. *Sorghum Vulgare*.
- 140 Vermicelli.

#### GROUP 89.

#### PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

- 144 Frogs, dried. A delicacy especially the fat and the ova.



## GROUP 93.

## DISTILLED SPIRITS—COMMERCIAL ALCOHOL.

Exhibit  
Number.

- 144 Samshoo. A spirit distilled from the tall millet. The chief seat of distillery is in Liaoyang City. Consumed hot at meals.

## GROUP 95.

## INEDIBLE AGRICULTURAL PRODUCTS.

- 145 Hemp. *Boehmeria nivea*.  
146 Jute. *Sida tilocfolia*.

## GROUP 96.

## USEFUL INSECTS AND THEIR PRODUCTS.

- 147 Oak Silk Cocoons. *Bombyx Pernyi* Cocoons with live Chrysalis.  
148 Oak Leaves. Leaves of a species of stunted oak. The *Quercus Magnolia* on which is fed the *Bombyx Pernyi* worm.  
149 Oak Silk Cocoons pierced. Cocoons of the *B. Pernyi* from which the moths have emerged.

## GROUP 116.

## MINERALS AND STONES AND THEIR UTILIZATION.

- 151 Hsin-Yen Stone. Quarried in the Hsin-Yen district. To make imitation jade stone ware, such as the following:  
152 Soap boxes.  
153 Vase for holding Chinese pens.  
154-155 Water pots to hold water for rubbing ink.  
156-157 Boxes to hold stamp pad and seals on which owner's signature is engraved.  
158 Snuff bottle.  
159 Bangles (Armlets).  
160-162 Ornaments worn on the chest as charms.  
163 Opium pipe bowl.  
164 Opium pipe bowl holder.  
165 Opium pipe bowl mouthpiece.  
166 Tobacco pipe bowl mouthpiece.  
167 Thumb ring.  
168 Samshu Cup.  
169 Tea Cup.  
170-171 Tobacco pipe mouthpieces.

## GROUP 127.

## ETHNOLOGY.

## Stilt-walking.

Stilt-walking is a sport much practiced throughout China mostly amongst the poorer classes. It consists of walking on two stilts, one attached to each leg,—The foot rests on a piece of wood protruding from the stilt, and the leg, i. e., the ankle to just below the knee, to give free action, is made fast to the stilt with cord. The natives start practicing very young with short stilts, and by degrees work up to longer ones; the longest average from 7 to 8 feet.

The three photographs exhibited represent a group of stilt-walkers, taken in different positions, dressed in theatrical clothes, ready to form a procession accompanied by their friends.

During the holidays, chiefly during the New Year holidays, which last longer, to try as much as possible to occupy the minds of the lower classes, certain local gentry invite their employes, as well as their friends, to form a stilt-walking party. This being agreed to, a leader is appointed, and a temple hired as headquarters, also placards are posted up notifying the public as to the party's intentions.

Days before the procession takes place, men belonging to the party are to be seen gathered in the temple discussing over the subjects to be pursued, and the parts to be taken by each individual; this, however, is only a matter of talk, as stage acting is not absolutely necessary; all they are expected to do is to amuse the public by feats on stilts. Cards are then sent out to all officials and shop-keepers, with the party's compliments, soliciting the honor of their presence to join in the merriment. The cards are always accepted, and presents are prepared for the procession such as candles, firecrackers, etc.; an entertainment is also got ready for the actors with refreshments, refreshments generally give place to money.

People give as they choose, officials, if pleased with the performance, give silver medals—the medals are thin pieces of silver and have the character, "Shang" (a reward), engraved in the middle, each costing from one-half dollar to one dollar, according to the size. They are given, either individually to a favorite performer or to as many as form the procession.

On the day of the procession all shops dress their front doors with red and green silks or cloths; and all sorts of lanterns are hung up, which are kept alight all night, giving a very gay appearance to the streets. Upon the arrival of the procession before each shop, fireworks and crackers are fired off, presents are also given which are received by the stilt-walkers by means of baskets attached to the poles.

Those partaking in the procesion are gorgeously attired in all the colors of the rainbow; embroidered silk, umbrellas inscribed with verses in gold or silver, lanterns in the shape of various kinds



of fish, birds, and animals, fruits, and flower pots, etc., each carried by a man walking one behind the other; the stilt-walkers following behind with music.

The procession passing along the streets performs at intervals before the shops, and, upon arrival at any official buildings, proceeds into the inner courts, so that the performance may be witnessed by the ladies who are confined there by Chinese custom and etiquette.

So the procession moves along until the whole of the appointed route has been traversed.

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# CATALOGUE

—OF THE—

## TIENTSIN COLLECTION.

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### GROUP 9.

#### PAINTINGS AND DRAWINGS.

##### Water Colors on Scrolls:

Exhibit Number.	
1	Winter scenery.
2	Summer scenery.
3	Imperial wedding.
4	Imperial funeral.
5	Wedding procession.
6	Funeral procession.
7	Idols.
8	Water color on silk—"mother teaching children."

### GROUP 16.

#### PHOTOGRAPHY.

137-139	3 Albums—Views of Peking.
	“ “ Tientsin.
	“ “ Tongku (Tientsin.)
140	Panoramic View of Tientsin.

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

9	Map of Peking and environs.
10	Map of Tientsin—native city and foreign settlements.

### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—COINS AND MEDALS.

10a	Grain measure (small) standard measure for a Chinese pint of grain, etc.
10b	Grain measure (large). standard measure for a Chinese peck of grain.

## GROUP 21.

## MUSICAL INSTRUMENTS.

Exhibit  
Number.

- 11 Two-stringed Violin called "Erh-hsien." The most popular instrument met with in China; is in principle exactly the same as the "Hu-ch'in." It varies in form and sometimes it is a hollow bamboo tube and sometimes half a cocoanut shell. Whatever form it may be it never has more than two strings. Foreigners have formed a decidedly poor opinion of this rather unattractive instrument but if we reflect that it is often played without taste or feeling, if we consider its cheapness and the simplicity of its form, and if we learn for ourselves that it is really capable of producing agreeable sound, there will then be no reason to find fault with the inventor or the invention.
- 12 The "Yang-ch'in," or "foreign harpsichord"—has the form of a rectangular, trapezoidal, or oval box having a range of fine metallic wires disposed in sets of two, three or four to each note, decreasing in length from the base upwards and fastened at both sides by nails. On the sounding-board there are two bridges, perforated with seven or eight holes each, over and under which the strings are stretched; and the strings which pass over the first bridge have to pass through the opposite holes of the second bridge and vice-versa. This arrangement consequently affords four series of notes, one on each side of each bridge, but only three series are in general use. The series of notes given by the strings on the right side of the right bridge is not used. The "Yang-ch'in" is played with two light hammer-shape slips of bamboo and it is capable of producing extremely pleasing sounds when well played.
- 13 Seven-stringed Lute, called "Ch'in,"—is one of the most ancient instruments and certainly the most practical of all. The inventor called it "Ch'in" referring to restriction, prohibition, because its influence checks the evil passions, rectifies the heart, and guides the actions of the body. The dimensions, the number of strings, the form, and whatever is connected with this instrument had their principles in nature. The "Ch'in" of the present day retains its primary form, but the number of strings increased from five to seven. This instrument is used for what is called elegant music and is supposed to be used specially by the educated

Exhibit  
Number.

- classes; and yet it is somewhat neglected by the present generation, being scarcely met with except at Imperial ceremonies. This may be accounted for by the fact that the complicated directions are difficult to learn and to remember, and that endless studies are necessary to master this instrument.
- 14 Four-stringed Violin, called "Hu-ch'in,"—has a hollow cylindrical body, the upper end of which is covered with snakeskin, while the lower is left open. The body is sometimes a round tube of bamboo, of wood or of copper. The bow passes between the strings so that it requires close attention to play without touching the wrong string. This instrument is rarely seen in the south, but in Peking it is most popular. It is not difficult to learn and it does not extend over one octave; moreover it is cheap.
- 15 Balloon Guitar, called "Pi-p'a." It has four silk strings which are said to represent the four seasons. This and some other allegories enforce the belief that this instrument has a more or less ancient origin, but the date of its introduction is not known with certainty. As it is chiefly used on joyful occasions in connection with the flute, the strings are of course timed after the pitch of the flute, but in private the performer tunes it to the pitch which pleases him best.
- 16 Three-stringed Guitar, called "San-hsien,"—has a shallow cylindrical body, the top and bottom of which are covered with snakeskin. It has a long neck (without frets) and three strings. Is sometimes played with the finger, but oftener with a plectrum.
- 17 Moon-Guitar, called "Yueh-ch'in," is so called because the shape resembles a full moon. The neck, which is short, is furnished with frets for the convenience of the player. The four strings, which, in some places, are made of copper instead of silk, are tuned in pairs at the distance of a fifth. This instrument is used with the P'i-p'a and "San-hsien."
- 18 Octagonal Guitar, called "Shuang-ch'in,"—with a long neck furnished with frets; made of hardwood; has four strings; is tuned like the "Moon-Guitar," and is played with a plectrum.
- 19 Mouth-Organ, called "Sheng,"—is an instrument intended to symbolize the Phoenix. The body or wind-chest is made of gourd, or simply wood, and in its upper part tubes of five different lengths are

Exhibit  
Number.

inserted; they are so arranged as to resemble the tail of a bird, the middle tubes being the longest. The length of the tubes does not, however, make the sounds graver, for several of them have an aperture at a distance from the top which renders their length ineffective. The tubes in the lower portion are furnished with reeds exactly like those of our accordions; a little above the reeds the tubes are pierced so as to prevent their sounding, except by stopping the holes. The invention of this instrument is shrouded with the obscurity of the mythical ages. Tradition attributes its invention to a mythical female sovereign. Commentators on ancient musical instruments invariably mention the great age of the "Sheng" and speak of it as a proof of the inventive genius musical talent of the ancient Chinese. From the classics we learn that the "Sheng" held a leading position among the instruments which were in favor at the Imperial court. It is never used in popular orchestras; at nuptials and funeral processions it is sometimes seen.

- 20      Tambourine, called "Pa-chio-Ku," octagonal in shape, used by ballad-singers to accompany their songs.
- 21      Lute, called "Se," is made on the principle of the "Ch'in," and like that instrument has been made the subject of numerous allegorical comparisons. Originally is said to have had 50 strings and to have varied sometimes to 27 or 25 and 19 or 23; but the "Se" now in use has 25 strings. Each string is elevated on a movable bridge. These bridges represent the five colors; the first five are blue, the next red, the five in the middle are yellow, and then come five white and lastly five black. This instrument is used chiefly at Imperial and religious ceremonies. At the Temple of Confucius four "Se" are required: two on the east and two on the west of the hall. The notation is in principle the same as that of the "Ch'in," but the characters are doubled, because it plays two notes at one time.
- 22      Lute, called "Hsien-tzu," the same as the "Se," differing only in dimensions.
- 23      Lute, called "Hu P'o," the same as the "Se," differing only in dimensions.
- 24      Violin, called "La ch'in."
- 25      Violin, called "Ta Hu chien," four strings.
- 26      Violin, called "Tan Huang Hu ch'in," one string.



Exhibit  
Number.

- 27 Violin, called "T'i-ch'i'in," two strings.  
 28 Guitar, called "Yin Mu Hu ch'in."  
 29 Guitar, called "Nan Hsien tzu."

## GROUP 23.

## CHEMICAL AND PHARMACEUTICAL ARTS.

- 30 Asse's glue. It is properly the extract prepared by boiling down the waters of a celebrated well, which has gelatinous properties, reddish and translucent with all the properties of common glue. It has tonic, astringent and sedative properties.
- 31 Toad spittle cakes. A medicament made from toads. Used in cases of catarrh.
- 32 Exuviae of cicadas. Not poisonous. Used for dysentery or in acute cases of diarrhoea. Given to children in convulsions.
- 33 Acorus calamus. The sweet flag. A widely spread water plant (orontiaceal). Its leaves are hung on door lintels during the Dragon Festival to keep off evil influences.
- 34 Blood stone. In large heavy globular concretions. It is prescribed as a tonic, blood alterative and astringent medicine, used also for nervous affections.
- 35 Seeds of *Plantago major*. Formerly eaten as a pot herb. The small reddish black mucilaginous seeds are much used as a diuretic, pectoral, demulcent, tonic and anti-rheumatic dose.
- 36 *Platycodon Grandiflorum*. It occurs in short dark, brown pieces, much shrivelled and wrinkled. It has little odor or flavor, but is used as a tonic, astringent and sedative remedy. It is a kind of bell-wort with red stems.
- 37 *Tribulus Terrestris*. These fruits having four spines, are said to be tonic. They are given to parturient or anæmic women.
- 38 *Euryale Ferox*. Has large pear shaped, indehiscent fruit, many celled and full of oval seeds. They are of a reddish color, mottled and veined with a whitish marbling; all parts of the plant are officinal as tonic and astringent remedies.
- 39 *Anemorrhena Asphodeloides*. The drug occurs in irregular flattened, twisted, shrivelled pieces from two to three inches in length and generally covered with reddish or yellowish leaves, which become scaly at the distal extremity. It has a slightly bitter taste and an agreeable odor. Cooling, lenitive and diuretic properties belong to this rhizome.

Exhibit  
Number..

- 40 *Paeonia Albiflora*. Found in straight pieces, smaller than ordinary peony roots, used as an astringent.
- 41 *Justicia gendarussa*. Bitter and not poisonous. The yellowish white color is the best variety; used in colds and rheumatism.
- 42 *Salvia plebeia*. This and other species of sage are frequently used by the Chinese for catarrh, dysentery, and in the hatching of the exanthemata.
- 43 Insects. Acrid and poisonous. Used in curing boils, and scrofular diseases, acts as an antidotes to other poisons of a dark green color.
- 44 Pig's Tubers. Tuberiform bodies of an irregular size; the cuticle of a dark brown color, rough and worm eaten; the interior is of a yellowish brown hue; an excrescence found on the trunk of the Liquidambar tree, a genus of the order of altingiaceae. Recommended as a cure for urinary disorders, fluxes, etc.
- 45 *Impatiens balsamina*.
- 46 Scorpions. They vary from one to two inches in length. The tail of six joints ends in a sharp bent sting which inflicts a painful wound. It is an ingredient in the celebrated mixture called "Feng liao hsing tzu" which is used as a diaphoretic medicine in all serious diseases.
- 47 Moss.
- 48 Root of *Pencedanum terebinthaceum* (hibanotis). In long brownish irregular branching pieces, having some of the branching stem attaching to the root stock. It has a sweetish aromatic taste. Given as a derivative remedy in catarrh, rheumatism and leprosy.
- 49 *Diospyros lotus*. A phamnaceous fruit. Tonic, expectorant tussic and nutrient properties are ascribed to this important food fruit.
- 50 *Juglans regia*. The fruit is regarded as not very wholesome, but having wonderful effects upon the blood, lungs and kidneys. The bark, the root bark and the hard shells are used as astringents.
- 51 *Asarum Sieboldi*. The root of the drug is exceedingly fine acrid and not poisonous. Used in headache and rheumatism, also in diseases of the eye, and as a stimulant to the gall.
- 52 "Hsi Pi chi."
- 53 *Feniculum vulgare*. The common fennel fruit. Are greyish brown, slightly curved, beaked with five prominent ridges and the characteristic aroma of the common fennel. It is used in dyspepsia, colic and other abdominal disorders.

Exhibit  
Number.

- 54 Root.
- 55 *Rehmannia glutinosa*. It presents, when prepared, the appearance of a dark, wrinkled, spindle-shaped mass about from two to five inches long, black in color, moist on section and having a sweetish taste. The root is largely prescribed as a cooling and purifying drug, acting directly upon the blood as an alterative and tonic.
- 56 The root of a plant unknown. Prescribed in cuticular diseases.
- 57 Kernels of the Prunes *Armeniaca*. The sweet variety of the genus *amygdalus*. Said to be sedative antispasmodic and conducive to longevity.
- 58 *Xanthoxylum Bungei*. The fruit of this native pepper wort consists of the small red, tuberculated carpels enclosing the round, black shining seed. The drug has an aromatic odor and a peculiar pungent flavor. Used as a stimulant, sudorific and astringent.
- 59 Birch bark (sp. *Betula*).
- 60 *Sophora japonica*. The greenish-yellow unopened flower buds are used in dyeing cloth of a yellow color, or in rendering blue cloth green. They are used as astringent and styptic remedies.
- 61 *Scutellaria viscidula*. This labiate plant is the common Chinese skull cap. The light, sponge yellowish roots are slightly bitter and mucilaginous. They are credited with cooling, anti-febrile and expectorant qualities. The seeds are also officinal.
- 62 *Phellodendron Amurense* (*Pterocarpus flauus*.) In square or rectangular pieces from three to five inches long, rough on the outer surface and smooth, or striated longitudinally on the inner surface. The interior is of a deep yellow color, and the taste is very bitter. It is prescribed as a tonic, diuretic and anti-rheumatic.
- 63 *Carthamus tinctoria*. In the shape of chrysanthemum flower used for abdominal complaints. Acts as a deobstruent, applied in menstruation.
- 64 Insects. Of a reddish color, acrid and poisonous. Used in scrofular diseases, antidote to other poisons.
- 65 *Zizyphus vulgaris*.
- 66 Seeds of *Coix lacryma* (Job's Tears). It is a gramineous plant delighting in wet swamps. The seeds are hard and bead like. It is used in phthisis and other lung diseases. Pectoral cooling demulcent, and nutrient properties are generally attributed to it.

Exhibit  
Number.

- 67 Wickstroemia (passerina). The plant has an acrid and poisonous juice. The tubers have a reddish epidermis, partly removed, and internally are white, starchy and much worm eaten as a rule. They are applied to deaf ears and aching parts to relieve pain.
- 68 "Kan Ta Yun."
- 69 Liquorice. In long pieces, dry, wrinkled and red in the surface, and yellow, fibrous and tough in the interior. The taste is disagreeably sweet and slightly muscilaginous. It is used to allay thirst, feverishness and pain. Tonic, alterative and expectorant properties are ascribed to it.
- 70 Pachyrhizus angulatus. It is sweet and of an acrid flower, not poisonous. It is used in febrile diseases, producing sweat. Acts as an antidote to different poisons.
- 71 Lycium Chinense. Species of barberry, sweetish and rough to the taste, and is reputed to be tonic, cooling, demulcent and clearing the eye-sight. The young shoots and leaves are made use of as a vegetable, or for infusion as a tea.
- 72 Bulb—Resemble small tulip bulbs—powdered is applied to all kinds of sores and ulcers.
- 73 A kind of black grass.
- 74 Prunus japonica.
- 75 Lotus stamens. The shoots of the water lily, (nelumbium speciosum) of value in cases of spermatocelha. From the dried stems arrow root is prepared.
- 76 Chamois horns. The horns of a small species of antelope found on the plains of Mongolia. Used as a cooling medicine. Supposed to cure inflammation of the lungs and liver.
- 77 Old deer horns (Harts horn). A tincture is made from the horns. The inferior horns and the rejected pieces are boiled to make a jelly. Stimulant, diaphoretic, tonic, alterative and astringent properties are assigned to this substance.
- 78 Sal-ammoniac. Whilst the salt is said to be deleterious it is also said to be used in curing meat, or as a condiment. It acts as a sedative, resolvent, pectoral and mild escharotic.
- 79 Fossilised teeth of the Stegodon sinensis. They are supposed to act on the liver, and to be of great service as cordial or sedative remedies.

Exhibit  
Number.

- 80      *Belemnite*. The siphungle is often very distinct. They have proved under the microscope to be fossil ivory. They are powdered, levigated and used in chorea, ague, fevers and fluxes.
- 81      *Gentiana Scabra* (Dragon's gall plant). The long reddish brown, numerous rootlets are attached to a short twisted rhizome. The taste is agreeably bitter. It is believed to be useful in nocturnal sweats, haematuria and in ophthalmia.
- 82      *Ephedra vulgaris*. The best drug, consisting of the yellow jointed stems of the plant comes from K'ai Feng Fu. The plant is said to be diocious and to have yellow flowers. Diaphoretic, pectoral and tussic properties are ascribed to the branches. Their taste indicates some astringency.
- 83      *Lycoperdon Giganticum*. They are full of the reddish brown powdery spores, which are employed as a dusting-powder. They are given in affections of the gullet, lungs and in hemorrhages.
- 84      "Ming Mu San."
- 85      *Equisetum hiemale*. For medicinal purposes the leafless striated fistular stems are deprived of their cuticular sheaths and reduce them to a rough powder; used as an astringent. Also used to treat inflamed eyes and epiphora.
- 86      Various species of *Clematis*. The wood is yellow and the vascular tissue is arranged in plates, passing from the center to the circumference. The wood is bitter to the taste and is pronounced to be a stimulating laxative and vulnerary drug, quickening all the senses and faculties. The root is used in goitre and the fruit is reported to be tonic, stomachic and diuretic.
- 87      *Prisoema japonicum*. The hard yellowish brown or whitish tubers are flattened, rounded and generally divided into small branching tubers, grouped round the central portion, which is umbilicated and marked with pits and tubercles. Alterative, expectorant and vulnerary properties are attributed to this poisonous drug.
- 88      *Pupalia geniculata* (*achyrantes bidentata*). A cultivated species of amarantaceal. The exterior of the root is of a dirty yellowish and the interior of a whitish color. It is irregular and open in structure and is possessed of little flavor; much esteemed as a remedy in rheumatic complaints and in syphilitic pains, ague and fever.



Exhibit  
Number.

- 89      *Sinapis ceruna*. The crop is sown in the autumn, and the herbage is picked in the winter or spring for use as a pot-herb. Stimulant, diaphoretic and laxative properties are referred to the herbage and the seeds.
- 90      *Vitis serianaefolia*. Bitter taste. It is used for curing boils, and inflammations of the eyes and intestines.
- 91      "Pai-p'i-chi."
- 92      *Thuja orientalis*. The small fruits occur as ovate-pointed reddish yellow, strong smelling, oil kernels. They are used as stimulant and tonic elements in prescriptions.
- 93      Banchee seeds (*Psoralea corylifolia*). The flat oval or slightly reniform black, one seeded legumes are about two or three lines long, and often retain the persistent five-lobed calyx. They have an aromatic smell, and a bitter aromatic. They are used in spermatorrhoea and chronic visceral diseases.
- 94      Seeds of a plant, unknown. Small seeds; used in treating affection of the eyes, and as a cure for asthma.
- 95      *Crataegus pinnatifida*. The largish red pomes of this Rosaceous mountain shrub resembles the hairs of the whitehorn. They are fleshly and sour. Antiscorbutic, laxative and stomachic and alterative properties are ascribed to the fruits. Used in diarrhoea and in lumbago.
- 96      "Shan chai hu."
- 97      Broken *Dioscorea* root. Long fleshy tubers bristle with radicular fibres. They are of a brown color and their white fleshy substance has an agreeable flavor when boiled with meat. It is prescribed in cases of diarrhoea.
- 98      *Thalictrum rebellum* (*astilbe chinense*). A ramusculaceous plant. The root stocks are met with in dark brown irregular pieces bristled with rootlets; the taste is slightly bitter, accredited with antidotal tonic and derivative properties.
- 99      "Shih-hua."
- 100      *Polygonum Multiflorum*. Bitter and rough to the taste without any poisonous properties. It is used as a cure for goitres. It acts as a tonic and is productive of blood; used for stomachic diseases.
- 101      *Balanophora*. Appearance of bamboo shoots, covered with scales. Sweet to the taste. Not poisonous. Used as a tonic and is productive of blood.
- 102      "Sui-chi."
- 104      Seeds of *Scaphium Scaphigerum*.

Exhibit  
Number.

- 105      Roots of *Rheum officinale*. The roots are cut into long tongue like pieces or sometimes into short pieces or section of the root. Good rhubarb is of a reddish yellow color, variegated or mottled and firm in texture. The root should have a bitter and sharpish, rather than smooth flavor. Used as a laxative, alterative, astringent and diuretic remedy.
- 106      *Arctium Lappa*.
- 107      "Ta-p'i-chi."
- 108      "Ta-shan-yao."
- 109      *Rehmannia Chinensis*. When boiled it has the appearance of dark, soft, wrinkled spindle shaped masses about from two to five inches long, black in color, moist on section, and having a sweetish taste. Used as a cooling and purifying drug. It is prescribed in many chronic visceral diseases.
- 110      Bears' gall. Sold in the form of a soft black, sticky bolus having a bitter aromatic flavor; cooling, alterative, astringent and neurotic properties are supposed to reside in this substance.
- 111      *Salvia Multiorhiza*. In short shrivelled pieces of a bright brick red color, sometimes branching or twisted. The interior is soft and the taste of the whole is sweetish. It is credited with alterative, tonic, astringent and vulnerary properties.
- 112      *Ligusticum acutilobum*. In the form of brown fleshy root stocks, branching and dividing into a mass of large, close, pliant rootlets. The interior is soft, sometime mealy. The taste is sweetish, warm and aromatic. Used in hemorrhages, flux and ague.
- 113      Root of *Campanumaea pilosula*. The roots are alternately white or yellow. The best kind of root is soft and sweet. Used for pulmonary diseases.
- 114      *Lycium Chinense*. The Indian barberry. It is met with in light yellowish brown, quilled pieces, having very little taste or smell. Antifebrile, anti-rheumatic, tonic, astringent and vulnerary properties are attributed to this root.
- 116      *Viola patrinii*. A species of *Fumaria* used as an application to swelling and abscess.
- 116      *Poterium officinale*. Used principally in bowel complaints. Has astringent properties.
- 117      Seeds of *Draba Nemorosa*. A very small red seed, with strong pungent smell. Decocted. Acts as a mild purgative.

Exhibit  
Number.

- 118 *Aristolochia Kaempferi*. The fruits are of a dark brown color, generally broken, showing the division by six papery valves into as many cells packed full with small, flat, roughly, triangular-winged seeds. The drug is used in all pulmonary affections. It has very little taste or smell.
- 119 *Atractylis ovaba* (*attractylodes rubra*). The roots are met with in finger-shaped, roughly mouiliform pieces, occasionally branching. The cuticle is rough, brown or blackish, and sometimes bristled with rootlets. The cut surface is of a dirty white color, with a yellowish cortical layer. The structure is very open and some of the interstices are filled with an orange-colored resinous substance. It is supposed to tend to longevity and is used for diseases of the eye.
- 120 Kernels of *Zizyphus vulgaris*. The fruit of a species of *Rhamus*. Used as a soporific principally.
- 121 *Angelica inaequalis*. In long twisted pieces, deeply marked with ribs or stride. The exterior surface is of a dark or yellowish brown color and the interior open in textures and of a dirty white color. Is administered as a rousing stimulative and derivative remedy. Used in catarrh, apoplexy and leprosy.
- 122 *Cuscuta Chinensis* (Dodder). Roundish bodies of the size of black mustard seed, and of a brown color, with little or no taste or smell. Tonic, diaphoretic and demulcent properties are believed to reside in these inert seeds. They are given in incontinence of urine, leucorrhea, etc.
- 123 Flores Farfari (colts foot). A composite plant with purplish bracts, and yellow florets. Given as an expectorant in apoplexy, phthisis, coughs and asthma, and as a demulcent in fevers. Eyes are bathed with the flowers steeped in hot water.
- 124 *Elentherocrocus senticosus*. Has an acrid flavor, not poisonous. Used in stomachic diseases and also for paralysis, consumption and rheumatism.
- 125 A medicine cake. Has a sharp taste. It helps digestion and cures rheumatism and skin diseases.
- 126 Magpie's Dung. The nest of the magpie is burnt, and the ashes given in nervous diseases, fluxes, etc. It is said to be cordial, sedative and astringent. The dung is in the shape of small, oblong, round or conical pellets of a black color, very light, easily broken and having a burnt or sweetish flavor.

Exhibit  
Number.

- 127 Seeds of *Sterculia plantanifolia*. The seeds are oily. They enter into the composition of the mooncakes eaten by the Chinese at the autumnal festival. Used as soothing lotion for carbuncular and other sores.
- 128 Fruit of *Schizandra Chinensis*. The small red berries are wrinkled, reniform in shape and contain two reddish-yellow crescentic seeds. Tonic, aphrodisiac, pectoral and lenitive properties are ascribed to this plant.
- 129 *Carthamus tinctorius*, sedative and astringent.
- 130 *Bupleurum*. The tender shoots of this apparently foreign plant are edible. It has little taste or smell, and is said to be derivative and deobstuent. It is prescribed in thoracic and abdominal inflammation and in acute diarrhoea.
- 131 *Artemisia*. This fragrant bitter herb is made into a broth and given in catarrhs, fevers, ague, rheumatism and jaundice.
- 132 *Lonicera japonica*. The flowers, stalks and leaves of this shrub are used as a discutient application to abscesses and sores. They are taken internally as a tincture in rheumatism, dropsy, etc.
- 133 *Polygonatum officinale*.
- 134 *Chrysanthemum Sinense*. The dried fragrant flowers are said to be tonic, sedative and cosmetic. Principally used as a wash for sore eyes. A tincture is said to be useful in debility.
- 135 *Polygala sebirica*. The root occurs in contorted quilled pieces, marked transversely, and of a brownish-yellow color. The taste is sweetish and somewhat acrid. The drug is used in cough, carbuncle and mammary abscess and the leaves are given in spermatorrhæa.
- 136 Fruit of *Coriandrum Satioum*.

## GROUP 29.

## CUTLERY.

- 141 Set of knife, chopstick, cup, plate and toothpick, (traveling requisite.)

## GROUP 31.

## GOLD AND SILVER JEWELRY.

- 142 2 Silver puzzle rings.
- 143 2 Silver thimble rings.
- 144 5 Silver enamelled rings.
- 145 5 Silver gold-plated rings.

Exhibit  
Number.

- 146 2 Silver nail protectors.  
 147 2 Silver gold-plated and enameled nail protectors.  
 148 12 Silver gold-plated and enameled hair pins.  
 149 6 Silver gold-plated and enameled hair pins with ear cleaner combined.  
 150 7 Silver gold-plated and enameled hair ornaments.  
 151 6 Silver gold-plated hair ornaments.  
 152 8 Silver gold-plated and kingfisher feather hair ornaments.  
 153 1 Silver chatelaine.  
 154 1 Silver gold-plated Tiara. Pearl dragon, etc., and ornamented with kingfisher feathers.  
 155 1 Silver gold-plated earring. Pearl dragon, etc., and ornamented with kingfisher feathers.  
 156 1 Silver gold-plated earring. Ornamented with kingfisher feathers and gem.  
 157 1 Silver gold-plated hair pin. Ornamented with kingfisher feathers and gem.  
 158 1 Silver gold-plated flower. Ornamented with kingfisher feathers and gem.  
 159 Official button, first rank; plain, red coral.  
 160 Official button, second rank; red coral with two characters "Shou" longevity engraved on it.  
 161 Official button, third rank; transparent blue sapphire.  
 162 " " fourth rank; opaque blue, lapis lazuli.  
 163 " " fifth rank; transparent white crystal.  
 164 " " sixth rank; opaque white.  
 165 " " seventh rank; plain gilt.

## GROUP 36.

## TOYS.

- 168 Collection of 24 clay insects.  
 169 Collection of 6 whistling bamboo tops.  
 170 Collection of 23 pigeon whistles. One of these whistles is bound, so as to stand erect, round the tail of one pigeon in every flock in order to keep the flock together. As he circles round, the wind whistling through the organ-like tubes gives forth a weird, plaintive sound, which after a while becomes anything but unpleasing to the ear.



## GROUP 40.

## MORTUARY MONUMENTS AND UNDERTAKERS' FURNISHINGS.

Exhibit  
Number.

171 Model of a catafalque; 32 bearers.

## Funeral Ceremony:

Upon a person's death, the body, encoffined, is kept in the house some days—among the poorer classes either seven, nine, or eleven days (always an uneven number); and among the rich some multiple (also uneven) of seven days, either three, five, or seven. The length of time depends chiefly upon which of the available dates is a propitious one, and this is fixed by the "yin yang," who is consulted. This person has, to a certain extent, an official position, in that he is licensed by the government, and has to issue a certificate that death has resulted from natural causes. This certificate has to be exhibited when the funeral cortège arrives at the city gate on its way to the tomb; and, should it for any reason be refused, the procession is stopped, and the coffin handed over to the proper authorities, that the suspicious circumstances connected with the death may be investigated. During the period that the body remains in the house, a flag is flown from a large staff fixed into a square frame or socket at the door, and in the compound a very large and lofty pavilion of white matting is erected and fitted up as an oratory. In this pavilion the coffin is laid, and in it masses for the repose of the soul are said, the number of which depends upon circumstances. Buddhist and Lama priests are usually employed, but nuns and Taoist priests are also employed at times, separate days being, of course, allotted to each sect. The cost of a single mass, each mass occupying an entire day, amounts to nearly gold, \$15, so that, though expense is little considered upon such occasions, and a family will often cripple itself for years to ensure a handsome funeral for a parent, the poorer classes can never afford to have many masses said. Among the well-to-do, also, the number does not entirely depend upon the resources of the family. Such masses are believed to secure to the spirit of the departed a certain exemption from suffering in the other world; hence relations and friends frequently subscribe to provide a certain number of masses as a token of affection or esteem for the deceased, and attend at them personally a greater or less number of times according to the degree of their intimacy with the family. During this period a tent is erected at the doorway by the authorities, in which pumps are kept and soldiers remain on duty day and night to provide against fire, which may easily occur in the pavilion with the large number of candles always kept burning upon the altar and around the coffin. A fire on such occasions is a very serious matter; for were the coffin to get burnt, not only would it be the greatest calamity that could befall the family, but the magistrate of the arrondissement would also incur severe punishment. When a fire

does occur, it sometimes happens that the nearest relatives and friends who have volunteered to save the coffin, lose their lives in their efforts to remove the unwieldy mass.

The day of interment having arrived, the funeral procession is formed. In it the central figure is, of course, the hearse or catafalque in which the coffin is carried. The number of bearers varies—according to the position and wealth of the deceased, from sixteen to sixty-four. The coffin is placed in the central canopy, which is hung with curtains of black-red satin, embroidered with large dragons (rampant) in gold, and water and clouds of different shades of blue. The roof is similarly covered, while from its projecting edges all around hangs a narrow curtain consisting of tier upon tier of small panels, an inch square, containing dragons. In the case of Chinese the catafalque used is of white satin, embroidered with large dragons, supported upon a wooden frame, which is all gilt, the curtains, etc., being hung inside the framework so as to leave the gilt support open to view.

The funeral cortège is headed by the flagstaff and flag that had previously stood at the doorway, and which is supposed to direct the disembodied spirit to the tomb, laboriously carried along by bearers. Next come the tablets (carried in pairs) of red lacquer with gold characters, indicating the offices held by the deceased, if a man, or if a woman by her husband, which are at times exceedingly numerous, amounting in the case of a high officer to between 150 and 200. Then come flags or pennants, indicating the banner to which the deceased belonged, red, blue, yellow, or white, plain or bordered, as the case may be, followed by gift representations upon poles of melons, hatchets, hands, reversed stirrups and pole-axes, which, under the Ming dynasty, were the insignia, and were always borne in the train of the highest officers. A cart or chair, whichever according to his rank the deceased was entitled to use, follows: any wan ming san, or "umbrellas of myriad names," presented as a token of affection and esteem by the people of the districts or provinces over which he has held sway, the family may possess; a large number of umbrellas, of the same shape as the last, of satin, blue in the case of Manchus, and white in that of Chinese, richly embroidered with flowers; and, if the deceased be of the highest rank, camels, sporting dogs, and fowling-pieces, indicating that he had the right to take part in the chase. In the procession, too, are bands of musicians who give forth somewhat plaintive but not displeasing airs. If the deceased be Chinese by birth, paintings are also borne along, depicting the most notable event in the life of each of the twenty-four examples of filial piety, namely: The Emperor Shun, the Emperor Wen-ti of the Han Dynasty, Tseng Shen, one of the chief among the disciples of Confucius; Min Sun, another of his disciples; Chunchung Yu, commonly called Tz'lu, perhaps the most celebrated of all his disciples; Lao-Lai-tz' and Yen Tz, who are said to have lived under the Chow Dynasty; Tung Yung, who lived

about A. D. 200; Chiang Keh, A. D. 490; Huang Huang, Wang Hsiang, A. D. 265; Wu Meng, A. D. 310; Kuo Ch'u, second century, A. D.; Yang Huang, who lived under the Han Dynasty; Ts'ai Shun and Lu Hsu, of first century, A. D.; Wang Ngai, who is said to have lived under the Wei Dynasty; Meng Tsung, third century, A. D.; Yu-Ch'ien-lou, about A. D. 500; F'ang Ts-ui-Shih, the single female among the twenty-four; Chiang Shih, said to have lived under the Han Dynasty; Ting Lan, of the same period; Chu Shou-ch'ang, temp. the Sung Dynasty; and Huang T'ing-chien, a celebrated poet of the Sung Dynasty, A. D. 1045-1105. And if he belong to another province, in which case his body would be simply placed temporarily in a temple or cemetery—not interred—to be conveyed subsequently to his native province for final burial—fowls, sheep, and pigs, plucked or skinned, are also carried as a sort of viaticum for his future journey home.

Such a procession is frequently two miles in length, and if the deceased has lived near any of the city gates (the center gate in the southern wall of the Tartar city excepted through which the dead may not pass), a detour is made in the line of route to avoid the head of the procession reaching the gate of issue before the mourners at its tail have quitted the house. Along the line of route are erected pavilions of white matting, in which are stationed companies of priests to chant masses for the repose of the soul of the deceased, and also a number of paper houses about ten feet high and as many square, termed treasuries in which are placed large quantities of imitation ingots made of gilt or silvered paper to represent gold and silver. The treasuries and their contents are set fire to, and the deceased is supposed to be thus provided with funds for use in the other world.

In front of the catafalque the chief mourner, dressed in the mourning color, white, walks until the city gate is reached; that passed, he may proceed thence to the family cemetery, which is frequently at a considerable distance from the town, in a chair or cart, according to circumstances. Behind the catafalque follow the female mourners in chairs or carts, according to their rank, which are covered with white cloth, and then come the male friends of the family on foot until the city gate has been passed whence they, like the chief mourner, proceed to the cemetery in chairs or carts. On arrival at the cemetery, the body is lowered into the grave, which is at once filled up, incense is burnt, prostrations to the spirit of the departed made, and the ceremony is completed. On the third day after the burial the grave is again visited and incense and prayers again offered. Subsequently, the relatives visit the grave each year at the season of Ch'ing ming, early in April, to see that it is kept in proper order, and to offer prayers, and to burn there imitation money and the other things the departed is supposed to be in need of.

The coffins used in Peking are of one shape, the body being slightly rounded at the sides and foot, and formed in a curve slop-

ing upwards and outwards at the head; it stands upon a thick plank projecting beyond the sides of the body, and has a curved roof also projecting beyond the sides which fits into grooves in the coffin-body. The roofs is usually nailed at the sides in three places, the two nails being on the right side when the deceased is a male, and on the left when a female. In material and ornamentation they vary, however, considerably; the most expensive woods being either left plain or simply polished, while the less valuable are painted or ornamented with lacquer. The commonest cost nearly \$10, the most expensive as many hundreds or even more, it being no easy matter to obtain fine woods of the required thickness, which is about four inches at the thickest part, while the curved shape necessitates the employment of planks considerably thicker still.

## GROUP 41.

## HARDWARE.

## Carpenters' Tools Consisting of:

Exhibit Number.	
172-173	3 Planes.
174-175	2 Moulding Lathes.
176-178	3 Saws.
180-185	6 Chisels.
186-187	2 Adzes.
188	Rasp.
189-190	2 Boring tools.
191	Marker.
192	Angle rule.
193	Triangle.
194	Rule.
195	Marker.

## GROUP 49.

## APPARATUS AND METHODS, NOT ELECTRICAL, FOR LIGHTING.

196	6 Lanterns, painted silk panels, blackwood frames.
197	6 Lanterns, painted glass panels, blackwood frames.
198	6 Lanterns, water colors on silk, balloon shape, folding.

## GROUP 54.

## THREADS AND FABRICS OF COTTON.

199	1 Piece cotton cloth, 17 yds. by 17 in.
200	1 Piece cotton cloth, 11¾ yds. by 15 in.



## GROUP 56.

## YARNS AND FABRICS OF ANIMAL FIBRES.

Exhibit  
Number.

- |     |   |
|-----|---|
| 201 | 1 Piece wool and cotton mixture, 7 yds. by 16 in.   |
| 202 | 1 Piece wool and cotton mixture, 8½ yds. by 15 in.  |
| 203 | 1 Piece wool and cotton mixture, 11 yds. by 15 in.  |
| 204 | 1 Piece wool and cotton mixture, 12½ yds. by 17 in. |

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

- |     |   |
|-----|---|
| 1   | Set of 4 silk embroidered panels in blackwood frames.                   |
| 205 | Silk embroidered figure, "Shou."  |
| 206 | Silk embroidered figure, "Ma Ku."                                       |
| 207 | Silk embroidered figure. Felicitation to Shou by the eight "Genü."      |
| 208 | Silk embroidered figure. Felicitation to "Wang Mu" by the eight "Genü." |
| 209 | Silk embroidered figures. The eight "Genü."                             |

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

- |     |   |
|-----|---|
| 210 | Straw hat; used by farmers in the summer. |
|-----|---|

## GROUP 62.

## GENERAL MACHINERY.

- |     |  |
|-----|--|
| 211 | Windmill pump; used for filling the salt pans. |
|-----|--|

## GROUP 72.

## CARRIAGES AND WHEELWRIGHTS' WORK.

Models of:

- |     |   |
|-----|---|
| 212 | Peking cart as used by high officials.        |
| 213 | Peking cart as used by gentry.                |
| 214 | Peking cart used for the conveyance of goods. |

## Peking Cart.

The cart is only met with in the north of China, chairs being used for short and boats for long journeys in the south, where the water communication is very perfect. They are of three sizes, the body being 3 ft. 6 in., 3 ft. 8 in., and 4 ft. Chinese measurement according to their use. The cart exhibited is that of the largest size for the use of officials. In it, as in all the most expensive, the shafts are of pear-tree wood, the axle is of wood from Manchuria, and the wheels of wood from Shansi. The wheels are wonderfully strong,



and they require to be, owing to the severe jolts occasioned by the inequalities of the roads especially upon the high roads, which are usually paved, but the stones in which are in places worn to a depth of nearly a foot. In spite of such severe strains, however, which no foreign conveyance could stand for more than a few months, a well-made cart will last a lifetime. In lieu of springs an old shoe (an old shoe being more elastic than a new one) is placed between the axle and the body of the cart; while, contrary to all foreign ideas on such a subject, a *sine qua non* of a good cart is that the axle should give forth a loud sound when the cart is in motion. Mules are almost solely used in these carts, and as much attention is paid by the wealthy to the breed and marking of these animals as is ever paid in the west to carriage horses, some hundreds of dollars being paid at times for a fine specimen. They are, however, not easy of control, and for this reason, the bit is placed not in the mouth, but over the upper gum.

Large size carts have two windows at each side and one in the hanging portière; chairs have one in the portière, and one only at each side. In summer the glass windows are removed, and in their place are fitted frames covered with open gauze work. The covering is of green cloth for the highest officers, and blue for all others, with in each case a broad band of red oiled cloth round the bottom of the box or body. The cart used by princes differs somewhat from that used by officials, in that the axle and wheels are placed farther back in order to render the motion easier and to admit of side doors being made in front of the wheels. In summer, chairs and carts alike have curtains and linings of silk or cloth, and in winter are lined with skins, the material that may be used as covering for the seat being strictly defined by regulation according to the officer's rank. In winter an officer of the first grade uses wolf-skin; of the second, badger; of the third, sable; of the fourth, wild goat; of the fifth, sheep; of the sixth, black sheep; of the seventh, deer; of the eighth, dog; and if of lower rank, land otter. In summer the covering for the three highest grades is of silk; red for the first, red bordered with black for the second; and black for the third; by lower grades cotton cloth only is used, black by the fourth, blue by the fifth, plum by the sixth, gray for the seventh, and cloth in its natural color unbleached and undyed by those below.

In the harness the substantial shaft-bands are hooked on by metal loops to large hooks shaped like the ends of the "Ju-i" or sceptre projecting from the sides of the saddle, which is all of metal work. The saddle and the metal work throughout is damascened with silver and black lacquer, or with silver and gold and black lacquer.

Exhibit  
Number.

215

Mule litter.

The mule litter resembles a large and substantially built chair with side doors, set upon thick, heavy poles. Being the ordinary

means of transport for long journeys, it is usually covered, as is that exhibited, with coarse cotton cloth, but when an official of either the first or second rank is traveling, the litter is also at times covered with green cloth, and lined in winter with furs and felt. It is carried by two mules, one in front the other at the back. A saddle of wood, having a loose cotton wool lining some four inches thick, is placed upon the animal's back, but is not fastened with girds; above this fits a wooden triangular framework, upon which are two solid hooks on each side. At either end of the poles is a brass handle; through it a broad band of untanned leather, buckled with an iron buckle, is passed, and the loop on the top of the buckle is then hung on the saddle-frame hook. No bit or curb is used in the bridle, and the reins are made fast to the saddle, a long leading rein being carried outside the litter to the afterpart, alongside which the driver walks. As a rule this mode of conveyance is not rapid, but in Mongolia, the ambar, or governors, when traveling sometimes keep the mules going at full gallop, and can thus cover very long distances in a day.

Exhibit  
Number.

- |     |                                 |
|-----|---------------------------------|
| 216 | Wheelbarrow for merchandise.    |
| 217 | Wheelbarrow for carrying water. |
| 218 | Wheelbarrow used by peddlers.   |

This ingenious contrivance is of immense utility in the north of China for the carriage of bulky loads over the narrow tracks. While the cart is better adapted for the transport of persons, this simple-looking thing is preferred for the carrying of packages, because it is able to carry a larger cargo, at a cheaper rate and with less danger of breakage than the cart. In the plains, when the wind is favorable, a sail is hoisted above the mountain of articles packed on the barrow, and the fatigue of the puller is thus greatly alleviated.

#### GROUP 73.

#### SADDLERY AND HARNESS.

- |     |  |
|-----|--|
| 219 | Set of harness complete for Peking cart. |
| 220 | Set of riding saddle complete.           |

The set or riding saddle is that used by gentlemen of good position. The frame of the saddle is of wood, ornamented and edged with metal work, the seat being padded. The headpiece, crupper, and breast-band, are ornamented with metal work of the same pattern as the saddle, and a red horse-hair tassel is hung from the breast-band and from the band under the chin. A single bridle of cotton webbing is used. To a separate ring on the near side, however, is attached a sort of bearing-rein which is fastened under the saddle. There are two saddle cloths, the lower one of wadded cotton cloth, the upper either leather, ornamented with designs in color, or of carpeting made of wool or silk. The stirrups are of solid iron, very large and heavy,

and ornamented with damascene work corresponding to the design used upon the saddle. Into the base of the saddle is let a piece of cork to neutralize the icy cold of the iron in winter.

## GROUP 75.

## MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

## Models of:

Exhibit  
Number.

- |     |  |
|-----|--|
| 221 | Cargo boat. Used on the Grand canal for carrying rice or any tribute grain. The average length of craft represented is 60 feet, with a 12-foot beam. Draught, when loaded, 2 feet 8 inches.                    |
| 222 | House boat. Generally 90 feet long, beam 16 feet. Drawing 4 feet of water when loaded.   |
| 223 | Official river boat. Usually 75 feet in length with a 14-foot beam.  |
| 224 | Sampan. The usual type of flat-bottomed river boat. Generally 15 feet in length, 4 ft. 5 in.-beam. Draws 2 inches.   |
| 225 | Cargo boat. Used also for carrying tribute rice. Length 100 feet, beam 18 feet. Draught when loaded 11 feet.   |
| 226 | Ice boat. Used on the rivers or canals when frozen, as a sledge. Usually 7 feet long by 1 foot 8 inches broad. Propelled by a pole with a sharp spike. Used to great advantage on the rough ice in the rivers. |
| 227 | (Double) Canal boat. The largest is about 80 feet in length, consisting of two boats with their sterns lashed together. Their beam is about 7 feet. When light they draw 6 inches and loaded 1 foot 8 inches.  |
| 228 | Sea-going junk. Usually 150 feet in length, with 20-foot beam. Draught when loaded 19 feet.  |

## GROUP 79.

## AGRICULTURAL IMPLEMENTS AND FARM MACHINERY.

- |     |   |
|-----|---|
| 229 | Plough.   |
| 230 | Pitchfork.  |
| 231 | Spade.  |
| 232 | Rake.   |
| 233 | Hoe.  |
| 234 | Machine for sowing seeds.                                       |
| 235 | Instrument used for extracting the roots of Kaoliang, (millet.) |
| 236 | Reaping hook.   |

## GROUP 81.

## TOBACCO.

Exhibit  
Number.  
237

Tobacco, leaf ; has less flavor and strength than the tobacco commonly in use in Europe. In color it varies from a pale yellow to a deep chocolate. It is principally used for smoking ; none is chewed and but little taken in the form of snuff.

238

Tobacco, prepared.

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

246	Indian corn.
247	Millet.
248	Rice.
249	Glutinous rice.
250	Kao liang (millet.)
251	Glutinous millet,
252	Wheat.
253	Barley.
239	White beans.
240	Kidney beans.
241	Green peas.
242	Yellow peas.
243	Small peas.
244	Black beans.
245	Garden peas.

## GROUP 93.

## SYRUPS AND LIQUORS—DISTILLED SPIRITS—COMMERCIAL ALCOHOL.

254-263	Ten varieties of Samshu (wine).
264-273	Ten varieties of Medicated Samshu.

Distilled rice and millet for the most part. The grain is first boiled and after cooling, yeast cakes are added and the whole pressed into baskets placed over tubs and left for eight days ; the liquor which flows off is distilled and then mixed with molasses and toddy, and all left to ferment for a week in large vats ; after the fermentation is over, the spirit is again distilled according to the strength required.

## GROUP 95.

## INEDIBLE AGRICULTURAL PRODUCTS.

274

Jute, for making ropes and cord.

## GROUP 110.

## SEEDS AND PLANTS FOR GARDENS AND NURSERIES.

Exhibit Number.	
275	White turnip seeds.
276	Green turnip seeds.
277	Red turnip seeds.
278	Leek seeds.
279	Onion seeds.
280	Radish seeds.
281	Cabbage seeds.
282	Celery seeds.
283	Salad seeds.
284	Spinach seeds.
285	Ai K'ang seeds.
286	Sunflower seeds.
287	Hibiscus seeds.
288	Hibiscus seeds.
289	Hung Ku Miang seeds.
290	Jasmine seeds.
291	Melon seeds.

## GROUP 120.

## HUNTING EQUIPMENT.

292	Gingal. A kind of swivel from 6 to 14 feet long, resting on a tripod or borne on the shoulders of two men, one of the most effective weapons in Chinese warfare.
293	12 Whistling arrows.
294	60 Arrows. Various patterns.
295	2 Bows. Used by cavalry.
296	2 Bows. Used for foot archery.
297	2 Bows. Used for ball shooting.
298	2 Shields.
299	16 Swords.
300	2 Quivers, with bow cases.
301	1 Target for archery.
302	3 Cross bows, with arrows, self-loading.
303	3 Sleeve spring arrow shooters.

## BOWS AND ARROWS.

The collection of bows and arrows merits some attention. Of the arrows there are thirty-six pairs, each different from the other. In some the heads are of wood or bone, with apertures, so arranged that as the arrows cleave the air, the wind passing through these apertures produces a sharp or deep sound, according to the size of the hole. These are known as "whistling arrows." Others have metal heads of



different designs, either solid or perforated in patterns, and ornamented; while others again combine the whistling apparatus with these worked heads.

The feathering is deserving of notice for its spiral form suggesting the steamer's screw and the rifling of guns.

The point of interest about the bow is their mode of manufacture. Except the tips, no wood is employed. The frame, or rather the part of the bow nearest the body, consists of a strip of buffalo horn, upon which the bow is built up by laying layer upon layer of coarse, raw, silk saturated in fish glue. The surface is ornamented with paintings in colors relieved by patterns in tree-bark of pure white, the hand-piece in the center of the bow being covered with cork. Bows are classified as of so many "strengths," the unit being the power required to pull about thirteen pounds. The bows ordinarily used are of four or six strengths, the strings for which are made of very coarse silk threads, closely bound round with the same from end to end, except in two places for materials of about an inch to enable the string to be folded up. When pulling power of the bow passes ten strengths, the string is made of deer's hide. Owing to the thickness of the string, which is about a quarter of an inch, such bows are used merely for testing strength in the military examinations, not for shooting. The competitors in the highest military examinations must pull a bow of this kind of twenty or twenty-two strengths; that is to say, they must pull the string clear of the bridges upon each tip. To do so requires no small muscular power, as well as knack, for such bows in the hands of the experienced are exceedingly dangerous, owing to their liability to turn, when they may strike the cheek or dislocate the arm. To string an ordinary bow, bent backwards as it is, is no easy matter for the uninitiated, but in the case of the very powerful bows, few even of those who use them can string them without the aid of some frame to supply an extra purchase.

Two sets of quiver and bow-case are exhibited, made of leather with brass fastenings and ornamentations.

#### GROUP 125.

#### ANTHROPOLOGY; LITERATURE.

Exhibit  
Number.

- |     |  |
|-----|--|
| 304 | The "San Kuo Chih." This is an historical novel in 120 chapters, written by Lo Kuan Chung, of the Yüan or Mongol dynasty. The plot is founded on events succeeding the decadence of the house of Han and embraces the period from 168 to 265 A. D. |
| 305 | Album containing 32 water colors on silk, illustrating memorable scenes from above historical novel.   |
| 306 | The "Liao Chai. This celebrated work was composed by P'u Sung Ling. It gives an aperçu of the manners and customs of the Chinese, and in this  |

Exhibit  
Number.

way is a valuable addition to our knowledge of the folklore of the Chinese. Mr. Mayers once stated, that "the porter at his gate, the boatman at his mid-day rest, the chair coolie at his stand, no less than the man of letters among his books, may be seen poring with delight over the elegantly narrated marvels of the 'Liao Chai.' "

- 307 Album containing water colors on silk, illustrating scenes of the "Liao Chai."
- 308-321 14 Albums of water colors, illustrating: Dress of officials—various ranks, patron gods of various guilds, carts and chairs, shop signs-boards, street peddlers, women's head-dress, forms of punishments.

#### GROUP 127.

#### ETHNOLOGY.

##### Clay Figures Illustrating:

- 322 Marriage procession (103 figures).  
 323 Street merchants (7 figures).  
 324 Beggars (2 figures).  
 325 Dinner and card parties (3 figures).  
 326 Barber.  
 327 Crockery mender.  
 328 Athletes (2 figures).  
 329 Mongols and Lamas.  
 330 Buddhist and Taoist priests and a nun.  
 331 Smokers (2 figures).  
 332 2 Figures. Civil and military mandarins—winter and summer uniforms.  
 333 2 Figures. Soldiers: Cavalry and infantry.  
 334 20 Figures. Theatrical groups with stage. Figures of theatrical characters illustrating the gorgeous dresses of Chinese actors.  
 335 A school.  
 336 Athletes.  
 337 Sundry groups of women, children, men, etc.  
 338 A water coolie.  
 339 A blind man.  
 340 A beggar.

##### Life-size Figures Illustrating Costumes of:

- 341 Lama priest in ceremonial costume.  
 342 Lama priest in ordinary attire.  
 343 Chinese lady, summer dress.  
 344 Mongol gentleman.

Exhibit  
Number.

345	Manchu lady, summer dress.
346	Manchu maiden, ordinary dress.
347	Chinese maiden, ordinary dress.
348	Chinese lady, winter dress.
349	Chinese young man, ordinary dress.
350	Official in court costume.
351	Manchu bride.
352	Manchu lady, winter dress.
353	Mongol lady.

## Dress in General.

The Empire of China has for many centuries been so extensive that all variations of temperature from tropic heat to semi-arctic cold are experienced within its limits, but in almost all parts the heat during summer, or at least during a portion of it, is very great. The houses, moreover, being of only one story, enjoy but little free circulation of air, while the absence of drainage and the general use of unburnt brick flooring, render the ground under foot both cold and damp. To secure in summer as much ventilation as possible, one side at least of the rooms in large houses consists of an open wooden framework, upon which is pasted thin paper—glass not having until quite recently been used to any considerable extent, and even now not being generally employed unless for shop fronts. Owing, however, to the lowness of the rooms, even this arrangement does not prevent them being oppressive in summer; while it renders them in winter almost as cold as the atmosphere outside—artificial heating, owing to dearth of wood and the dearness of coal, being sparingly resorted to except in the extreme north, where heated beds (k'ang) and open stoves, consuming balls of coal dust mixed with clay, are in use. These circumstances caused attention at an early date to be largely directed to the adoption of the style of clothing best suited to secure coolness in summer and warmth in winter; and ages ago a style, based upon the same general principles as that now in use, though differing from it largely in detail, was elaborated. Shoes with thick soles of closely pressed paper, made from the bamboo, of old cotton cloth or of felt, and practically impermeable to either damp or cold, were adopted; and long flowing robes, which kept the lower extremities warm in winter, while in summer they permitted the employment of loose underclothing without marring the general symmetry of the dress. The quantity of clothing and the thickness of the material were also adapted to variations in temperature. No less than five distinct and well-defined classes of clothes are in use by those who can afford a large wardrobe. In the extreme heat of summer thin silk gauze, unlined, is used by the wealthy, and open cloth made of hemp or China-grass fibre by the less well-to-do. Next comes a close texture, also unlined, of silk or satin in the one case, and of cotton cloth, of either native or foreign manufacture

(though the latter, owing to its greater softness, is usually preferred by those who can afford it for underclothing), in the other. In somewhat colder weather clothes of the same material externally, but with a lining, are worn; and earlier in the spring or later in the autumn, their place is taken by those having a central wadding of cotton wool. In the depth of winter, while the underclothing, except that next the skin, is usually wadded, the external garments are all lined with fur.

One great advantage of the Chinese system of dressing consists in the fact that Manchu ladies can lay aside one or more of their robes; and men or Chinese women their pelisse, without marring the symmetry of their dress, as would be the case were the outside garment of either men or women's costume in the west removed. In Europe or America, too, alternations of temperature can only be combated by changes in underclothing. If the change is made too early the result is probable sickness, and if too late, it is certain discomfort. With the Chinese mode of dress such alterations can be met at once and without risk. This latter mode, especially as regards the shoes, has, it is true, the drawback of interfering seriously with speedy locomotion; but that this is not considered a matter of much moment is scarcely cause for surprise when it is remembered that rapid movement of any kind is considered unbecoming, and that all who can possibly afford to do so will ride in a cart or a chair in preference to going on foot. But this defect apart, there can be little doubt that as regards gracefulness in shape, and in color, and general utility, the Chinese dress, at least in the case of men, is vastly superior to our own. In summer, when a European is sweltering in his national garb, the Chinese, in a long flowing robe of pale green or pure white silk, scarcely feels the heat. In the northern winter, when a European would be suffering intensely from the cold, the Chinese, thanks to his costume, enjoys perfect comfort and warmth, the fur lining of the winter dress more than compensating for the absence of stoves and grates.

Furs indeed are in China worn to an extent that is unknown in the west, and the winter dress of a person of wealth is from them alone of great richness and beauty. In the north, where the climate is, considering the latitude, exceedingly severe, almost every one among the lowest classes has a sheepskin coat, while those higher in the social scale have their robes lined with more expensive furs. Those which combine lightness with density of pelage, such as the white fox and the throat-piece of other foxes, are the most esteemed for linings to long robes, while certain sumptuary regulations lend a fictitious value to some other furs. The most expensive of all skins are those of the sea-otter and of the black fox, yet, perhaps, with the object of impressing upon the men the fact that wealth is less esteemed than learning in a country where study is, unless under exceptional circumstances, the only road to high office—such furs may be worn by anyone. The less costly sable can, however (with one exception), only be worn in its natural color by those who have risen to the fourth civil or third military grade, or if



worn in any shape, even though only as a border to a winter cap, by officials of lower rank, it must be dyed. The one exception is made in favor of the members of the Hanlin or Imperial Academy. They are the élite of the scholarship of the empire, and as such, so long as they have not accepted an official appointment which would sever their connection with this honored institution, they enjoy in this, as in many other instances, a distinction to which their nominal official rank does not entitle them. A member of the Hanlin, though only of the eighth grade, is permitted to wear sable, in its natural color—a graceful tribute to learning and to the scholar. One kind of sable, however, can only be worn by the Emperor himself and by those upon whom he condescends to confer a coat, as a personal gift. In these coats the skins are so arranged that portions of the light-colored breast of the animal, at equal distances one from the other, form perpendicular lines of five patches each on either side of the neck down over the breast and back; the lines—containing the same number of patches, five—then turn off horizontally to the base of the sleeve. A similar line of patches runs round the lower portion of the robe. Such jackets are conferred exclusively, or almost exclusively, upon princes of the royal blood. Again, the ordinary sable jackets worn by princes differ somewhat from those worn by officials who are not members of the highest grades of the imperial nobility. The former are made of three, the latter of two tiers only of skins between the lower joining of the sleeve with the coat and the hem of the skirt.

It has been frequently averred that Chinese dress does not change. Such a statement departs very wide, however, of the truth, and can only be the outcome either of hasty generalisation on the part of a passing traveler or of a natural lack of discriminating power on that of writers of longer residence. As a fact, fashion holds sway in China little, if at all, less despotic than it does in the west, and though the uninitiated or unobservant foreigner may fail to detect the minutiae of change, a glance is sufficient to enable a native to note whether the dress of a person he meets conforms to the fashion of the day, and, if not, to fix its age. In ordinary dress the shade of the material of which the robe is made, the width of the sleeves, the ornamentation upon the shoes and the make of the cap are one and all constantly changing, and the power of fashion is felt alike in the most expensive portions and in the smallest details of full official costume. In the elaborately embroidered robe the imitation water round the skirt runs now nearly perpendicularly instead of horizontally as a few years since, and consists of five instead of seven shades under each color; the colors of the decoration in the embroidery worn on the breast and back, and which, together with the button surmounting the official hat, denotes the wearer's rank, as well as the amount and character of the incidental ornamentation in it, undergo frequent change, and the button itself now worn is considerably smaller than was customary a short time ago. In women's dress the same thing occurs. The magnificently embroidered robes worn under the earlier Emperors of the



present dynasty, after falling quite out of fashion, and being replaced by dresses comparatively plain and devoid of ornamentation, have lately regained their old position in the favor of the higher classes, who alone can afford such rich and costly dresses. Similarly, ladies' head-dresses—which, when the jewels are real, cost very large sums—have undergone great changes of late years, the large masses of ornament of kingfisher's feathers previously admired having given place to smaller and more elaborate designs enriched with a larger number of jewels, and especially of pearls.

**Dress—Ordinary, Official and Private.**—The dress worn by the peasantry and lower classes consists of trousers, over-trousers, shirt and short jacket, all of blue cloth. Cloth of native manufacture is generally used, as being far more durable than foreign cotton fabrics, and as being of some value for making shoe-soles when so worn out as to be no longer available for use as clothing, which foreign cloth is not. Another reason for not using foreign cottons is, that the housewife can employ the winter months when little or no labor in the fields is possible, in weaving cloth for the family use.

The use of silks and satins for clothing was originally confined to the official class, and to those, not holding official appointments, who had taken literary degrees. In course of time, however, this distinction between the classes became gradually relaxed, and may now be said to have entirely disappeared since the system was inaugurated of conferring brevet rank, and with it the right to wear the corresponding insignia, upon those who contributed liberally towards the State's necessities. Now, most merchants of any means have thus obtained brevet rank; and it is not uncommon to find amongst them men entitled to wear the button and embroidery on the back and breast of an Expectant Intendant of Circuit, an officer of the fourth civil grade.

The dress of men consists of two or more long robes, the inner one being always of thin silk, the outer robe or robes varying, according to season, as regards both material and the character of the lining. In winter the outer robe is lined with fur, and above is worn a short jacket usually of figured satin lined with fur. The various parts of the dress are of different colors, and the effect of the blending of these shades, or their contrast one with the other, as the case may be, is very pleasing. The color of the material and the shape of the dress are frequently changing, as has been already remarked, according to the fashion of the day; and such changes are rendered more frequent by a run from time to time on the part of "fast" young men upon certain colors or styles of ornamentation, which are then at once tabooed by the staid and respectable members of society. There is little difference between the style of dress worn by merchants, etc., and the private costume of officials, beyond greater richness of material in the case of the latter, except that these wear cuffs to their robes of horse-shoe shape, and use boots instead of shoes. In winter also they wear caps bordered with fur, which non-officials cannot.

The dress of Manchu women is in all its main points very similar to that of men—the same underclothing; and similar long loose flowing robes. Of these latter there are two, which differ slightly one from the other, the inner robe having an unbroken skirt, and opening merely at the throat with a breast lappet fastening down the left side; the outer robe is similarly made, but has an opening on either side, extending from the waist down to the hem. These robes being of figured gauze, silk, or satin, with a deep border of embroidery—some four inches wide—running along the skirt and central and side openings, present a very handsome appearance, which is increased by the deep cuffs, usually of some light colored silk, in contrast with the dark texture of the robe, embroidered in light colors with flowers or butterflies. Their feet are of the natural size, the shoes worn by those who have to go about on foot being much like men's ordinary shoes, of silk and satin embroidered, with flat soles. In the case of ladies, however, who when they go out do so in a chair or a cart, the shoes stand upon a sole of four or six inches in height, or even more. These soles, which consist of a wooden frame upon which white cotton cloth is stretched, are quite thin from the toe and heel to about the center of the foot, when they curve abruptly downwards, forming a base of two or three inches square. In use they are exceedingly inconvenient, but like the long nails with their metal sheaths of gold or silver affected by Chinese ladies, they show the well-to-do position of the wearer. The Manchus are naturally a taller and finer race than the Chinese, and the artificial increase to the height afforded by these shoes gives them at times almost startling proportions.

There is little difference between the private dress of ordinary Manchu women and that of those belonging to the official class. The latter, however, always have the two robes above described, while the former frequently, in lieu of the outer robe, wear a sleeveless bodice, either long, and reaching to the skirt of the robe, or short, to the waist only with an embroidered border round the edges.

Instead of the long robes of the Manchus, Chinese ladies wear a tunic or pelisse reaching nearly to the knees, with broad sleeves, and a skirt divided into four parts closely plaited in such a manner that the plaits have the same appearance when viewed from either side. Over the division between each two parts, hangs a broad piece of embroidered silk or satin, of the same color as the rest of the skirt, with a black satin border, at the corners of which are, of late years, butterflies cut out in outline, discovering some bright color beneath. The skirts are usually very pretty, having ordinarily quite a large quantity of ornamentation in a variety of bright colors. Round the hem of the pelisse, and from the throat down over the left breast, following the line where the pelisse is buttoned, runs a broad border of black satin, ornamented, like the skirt, with butterflies in outline. There is no distinction in the case of Chinese ladies between the ordinary private dress and that of the official classes.

Though small feet are the almost universal rule among Chinese women, the boat population in certain parts (especially on the Canton river), and at times the wives and daughters of small farmers, do not bind their feet. But it is in Peking alone, owing to the influence there of the predominant Manchu class, that Chinese ladies allow their feet to retain their natural proportions. The dress of such ladies is a curious mixture of the special garbs of the two nationalities. They retain the coiffure and shoes of the Manchus, together with their long under robe; but they affect the short pelisse of the Chinese in place of the Manchu outer-robe, though they do not wear their skirt.

Children, when quite young, wear short jackets and trousers of blue cotton cloth among the lower classes, and of silk or satin, sometimes very tastefully embroidered, among the well-to-do. After the age of twelve, or thereabouts, their costume differs but little from that of grown-up persons.

As regards coiffure: Babies usually have only a small bunch of hair at the nape of the neck. Later, attention has to be paid to the strengthening of the hair, as in after years it is always worn long by both men and women. With this object the head is frequently shaved, sometimes all over like that of a Buddhist priest, at other times now on one side, now on the other. Children will be often seen having on either side of the head a diminutive queue or a small knot or bow with the hair cut short as in the West or with simply a fringe round the back part of the crown of the head. When the hair has become sufficiently strong it is plaited into a queue into the lower part of which is plaited silk cord terminating in a tassel, the queue being bound with red silk cord at the back of the neck. Thenceforward, males continue to wear their hair in this manner throughout life—the red silk cord being, however, dispensed with later on at an age that depends more upon individuals than upon any fixed rule. Girls continue to wear the queue until about sixteen years of age, when it is laid aside in favor of the coiffure customary in the part of the country to which they belong. Prior to marriage they wear the hair over the forehead round, while matrons wear it square.

### Official Costume.

Official uniform follows the same general lines as ordinary dress, and is divided, according to season, into the same five categories as regards material and make. The materials are, however, of more expensive quality and of richer ornamentation, the most favorite of the later being medallions of dragons woven into the material. They have, however, what the robes of non-officials have not, a cuff shaped like a horse's hoof, which on ordinary occasions is turned back, but which is allowed to hang down as a mark of respect in the presence of His Majesty or of a superior officer. Above the robe is worn a long pelisse of black or purple-black silk or satin, bearing upon the breast and back the embroidered "pu-tzu" indicative of the wearer's rank. The "pu-tzu" may be either embroidered into the pelisse

or, as is generally the case, embroidered separately and sewn on to it. An officer in uniform wears boots (not shoes) of black satin reaching nearly to the knee, with thick white soles of cloth, and an official hat surmounted in the center by a button, which varies in material and in color according to the individual's rank, and from which hangs all round a profusion of red silk thread, reaching to the edge of the hat. In summer these hats, which at that season are in the shape of a low cone, having a broad base, are of fine white straw, or of white silk gauze, stretched upon an open bamboo framework. In autumn they are of silk, satin, or a kind of velvet, and differ in shape from those worn in summer, in that they fit the shape of the head, and have a rim which is turned up at an angle of about 45 degrees to a height of some two inches. In winter the same hats are worn as in autumn, but the outer side of the rim is covered with fur, the kind of fur to be worn according to circumstances being strictly laid down by regulation. The embroidered badges indicative of rank are divided into two categories, one being appropriated to the civil, the other to the military division of the public service. In the former birds are represented standing upon a rock in the midst of waves and looking towards the sun, in the latter animals in a similar position. As has been already stated, the colors used in the embroidery, as well as the quantity and character of incidental ornamentation, have differed considerably from time to time. The distinctive insignia of the nine recognized grades\* of official rank, as defined by law, are as follows:—

	Button	Girdle Clasp	Embroidery or "p'utzu"	
			Civil	Military
1st Grade	Plain, red coral,	Gold and jade, ornamented with rubies.	Stork.	Ch'ilin.†
2nd "	Red coral, with two characters; <i>shou</i> , longevity, engraved upon it.	Engraved gold, ornamented with rubies.	Gold pheasant.	Lion.
3rd "	Transparent blue, sapphire.	Worked gold (square)	Wild goosc.	Leopard.
4th "	Opaque blue, lapis lazuli.	Worked gold (round)	Crane.	Tiger.
5th "	Transparent white, crystal.	Plain gold, set in silver.	Silver pheasant.	Bear.
6th "	Opaque white.	Mother of pearl, set in silver.	Egret.	Tiger cat.
7th "	Plain gilt.	Silver.	Partridge.	Tiger cat.
8th "	Worked gilt.	Transparent horn, set in silver.	Quail.	
9th "	Worked silver.	Opaque horn, set in silver.	Blue jay.	

\* Each is divided into two classes, upper and lower.

†The ch'ilin is usually translated "unicorn;" as depicted, it is a fabulous animal, resembling a lion in appearance, but having two horns.



In addition to the prescribed insignia of the rank an official holds, the right to wear a feather upon his hat is at times conferred upon him as a special mark of commendation for some official action taken by him. These ornaments are of two kinds; one, the lowest, made of the blue-black feathers of the crow, the other peacock's feathers. Of the latter, however, there are three grades, showing 1 eye, 2 eyes and 3 eyes—a considerable number of feathers being arranged into a bunch, one exactly above the other; in the case of the single-eyed decoration, or in the other cases, into two or three bunches, one slightly behind the other, so as to show either two or three eyes. These ornaments, when of the best quality, are very expensive, a good triple-eyed peacock's feather costing as much as \$300. The right to wear a triple-eyed feather is conferred only upon princes of the blood, that to wear a double-eyed is feather upon the heads of state departments, governors-general of the provinces and similar high officers, while the single-eyed feather is worn by officers of lower rank. Such feathers are worn in a drooping position at the back of the hat, being fastened into a jade-stone holder, which is attached immediately below the button.

An officer who has committed some offense during his tenure of office, or whose conduct is open to serious censure, may be degraded and dismissed from office temporarily, or stripped of his rank altogether, but allowed to retain his post. In such cases the degraded officer can, according to circumstances, either wear no button and p'utz' at all, or merely the lower insignia of the rank to which he has been degraded. To avoid such conspicuous evidence of dishonor, it is customary for officials, especially those in high position, to obtain through the proper board, the right to wear insignia of rank independent of those to which the post they occupy entitles them. This brevet rank is generally but little, if at all, lower than that they occupy in the public service, and should they incur Imperial displeasure and with it degradation, though they lose their substantive, they retain their brevet rank.

The dress of wives of officials is of the same shape as that worn in lower circles of society; but, as in the case of their husbands, the material is richer and more expensive. They have brevet rank of the same grade as that possessed by their husbands, and, if they are Chinese, they wear upon the dark-colored pelisse the square "p'u-tzu" or embroidery corresponding to that rank. In their p'u tz', however, the sun toward which the bird, if the wearer's husband belong to the civil department, or the animal, if he belong to the military department, is looking, is not upon the right side as in that worn by men, but upon the left, it being proper by the doctrine of the dual powers "Yin" and "Yang" that the rising sun should be indicated in the case of men, and the setting sun in that of women. For a similar reason the court beads, which form a portion of all uniform, are reversed in the two cases, the pendants being worn on the left side by males, and on the right by females. The head-dress and coiffure depend upon the province to which the lady belongs.



Manchu ladies wear an under robe, richly embroidered, and an outer robe of gauze, silk or satin, according to season, of black or purple-black shade. They seldom wear the "p'u-tzu" unless well advanced in years, when the elaborate embroidery of younger ladies would be deemed out of place. When, however, they do wear the "p'u-tzu" it is not square, as in all other cases, but round, medallions being the ornamentation peculiar to Manchu ladies of rank. In other respects, both color and ornamentation, the "p'u-tzu" are the same as those worn by officials and their wives, if Chinese. The usual ornamentation of the Manchu lady's dress consists of eight medallions of rich embroidery, representing either a stork with outspread curving wings or clusters of flowers. Exceedingly high-soled shoes are worn, and the coiffure is that peculiar to the Manchus.

# CATALOGUE

—OF THE—

## Peking Industrial Institute Exhibit.

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ART.

GROUP 14.

ORIGINAL OBJECTS OF ART WORKMANSHIP.

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Art Work in Earthenware, Pottery or Porcelain.

Ancient Pottery Ware.

- 3 Pottery vases, silver gilded. Han Dynasty, 206 B. C.
- 2 Pottery vases, carved through, with raised designs in three different colors. Ming Dynasty, 1573-1620 A. D.
- 1 Pottery jar, with raised designs of lotus in three different colors. Ming Dynasty, 1573-1620 A. D.
- 2 Pottery vases, with raised designs in three colors. Ming Dynasty, 1573-1620 A. D.

1 Oviform bottle, 7 inches high, of a very pale celadon wash.

The beautiful delicate shape of this bottle much resembles that of the amphoras, which almost entirely exist in the peach-blossom and Clair de Lune porcelains, and, as they rank as the two highest grades of coloring amongst the self-colors, great attention was paid to elegance of design as well as coloring, and the same applies here. The decoration on this bottle consists of the eight trigrams known as the Pa Kwa in greyish blue. Below the Pa Kwa are four representations of the mystical device, the Yang and the Yin, the male and female elements of nature, in two shades of blue. Around the foot of this vase are waves in darkish red, with occasional flecks in green which look like verdigris, as in some of the peach-blossoms. They are marked in blue on the base with the six characters of Yung-cheng period (1723-1736).

- 1 White porcelain vase, with designs of birds flying among flowers, etc., in five different colors. Yung Chen, 1723 A. D.
- 2 Wood-color porcelain basins. Yung Chen, 1723 A. D.

- 1 White porcelain vase, with designs of birds flying among peony flowers, in five different colors. Chien Lung, 1736-1795 A. D.
- 1 Yellow revolving porcelain vase, with designs of three sheep under trees, in five different colors. Chien Lung, 1736-1795 A. D.
- 1 Yellow porcelain vase, with designs and inscriptions in five different colors. Chien Lung, 1736-1795 A. D.
- 2 Green porcelain vase-covers, with designs of hundred kinds of flowers in five different colors. Chien Lung, 1736-1795 A. D.
- 1 Yellow porcelain vase with designs of European flowers in five colors. Chien Lung, 1736-1795 A. D.
- 1 Purple revolving porcelain vase, with designs in five different colors. Chien Lung, 1736-1795 A. D.
- 1 Blue and gold porcelain vase, with medallions. Chien Lung, 1736-1795 A. D.
- 1 Pea-green porcelain vase, with raised designs of dragons and clouds. Chien Lung, 1736-1795 A. D.
- 2 Pea-green porcelain fruit-plates, with designs of peaches. Two feet and four inches in diameter. Sung dynasty, 1200 A. D.
- 2 Six-cornered tiladon pen-washers. Sung dynasty, 1200 A. D.
- 1 Porcelain sacrificial goblet, with six mouths. Yuan dynasty, 1500 A. D.
- 1 Porcelain incense-burner, with designs in five different colors. Ming dynasty, 1573-1620 A. D.
- 3 Porcelain vases with figures in five colors. Ming dynasty, 1573 A. D.
- 1 Large Sang-de-bœuf porcelain vase, 17½ inches high. Kanghsi, 1661-1722 A. D.
- 1 Small Sang-de-bœuf porcelain vase, 4 inches high, first-class color. Kanghsi, 1661-1722 A. D.
- 2 Apple-green porcelain vases. Kanghsi, 1661-1722 A. D.
- 2 Peach-blossom vases, five inches high, decorated with beautiful green. Kanghsi, 1661-1722 A. D.
- 2 Peach-blossom vases, five inches high, first class color. Kanghsi, 1661-1722 A. D.
- 1 Peach-blossom porcelain box, decorated with green. Kanghsi, 1661-1722 A. D.
- 6 One set of peach-blossom porcelain boxes, decorated with green, Kanghsi, 1661-1722 A. D.
- 2 One pair of flower pots, with designs of one lady and three maid-servants, riding in a carriage drawn by a deer, in five different colors. Kanghsi, 1661 A. D.
- 1 Large porcelain flower pot, with designs of landscape, etc., in five different colors. Kanghsi, 1661 A. D.
- 1 Large club-shaped porcelain vase, with figures in five different colors. Kanghsi, 1661 A. D.
- 1 Rectangular black porcelain vase, with designs in three different colors. Kanghsi, 1661 A. D.
- 1 Large porcelain vase with designs of lotus in white and blue. Kanghsi, 1661 A. D.

- 1 Large porcelain vase, with designs of animals in white and blue. Kanghsi, 1661 A. D.
- 1 Porcelain jar, with cover and designs of landscape in white and blue. Kanghsi, 1661 A. D.
- 1 Porcelain giner jar (with figures in first class white and blue. Kaghshi, 1661 A. D.
- 4 Hawthorn ginger jars, in white and blue. Kanghsi, 1661 A. D.
- 1 Powdered blue porcelain jar, with designs of flowers, etc., in white and blue. Kanghsi, 1661 A. D.
- 2 One pair of large fruit-plates, with designs of a girl riding in a cart drawn by a deer, in five different colors. Kanghsi, 1661 A. D.
- 2 One pair of red porcelain bowls, with designs of sixteen boys playing with different toys, in five colors. Kanghsi, 1661 A. D.
- 11 One set of porcelain bricks, used for decorating bedstead or tables. Kanghsi, 1661 A. D.
- 1 Large porcelain fruit plate, with designs of a peach tree bearing eight peaches, climbing from the outside to the inside of the plate, in five different colors. Yung Chen, 1723-1736 A. D.
- 2 Porcelain bowls, with designs of peaches and peach-flowers, in five different colors. Yung Cheng, 1723 A. D.
- 1 Small purple porcelain dish, with designs in five different colors. Yung Cheng, 1723 A. D.
- 1 Large white porcelain vase, two feet high, with designs of the "Fisherman's happiness," in five colors. Yung Cheng, 1723 A. D.
- 1 Large crackle egg shell porcelain vase, with designs of animals and trees in white and blue. Yung Cheng, 1723 A. D.
- 1 Large melon-green crackle porcelain vase. Yung Cheng, 1723 A. D.
- 1 Large pea-green porcelain fish-jar, with designs of dragons and clouds in relief. Chien Lung, 1736-1795 A. D.
- 1 Large pea-green porcelain fish-jar, with wood stand and raised figures of dragons and clouds. Chien Lung, 1736-1795 A. D.
- 1 Large white porcelain vase, with two ears in relief and designs of one hundred deer resting or feeding under cedars, in five different colors. Chien Lung, 1736-1795 A. D.
- 1 Sky-blue porcelain flower-pot. Chien Lung, 1736-1795 A. D.
- 1 Large sky-blue porcelain vase, with raised designs of six heads and dragons. Chien Lung, 1736-1795 A. D.
- 1 Large enamel screen on stand, with European designs. Chien Lung, 1736-1795 A. D.
- 1 Enameled screen, with European designs. Chien Lung, 1736-1795 A. D.
- 2 Large gold-plated porcelain incense burners, with European designs in five different colors. Chien Lung, 1736-1795 A. D.
- 2 Red porcelain vases, with European designs in five different colors. Chien Lung, 1736-1795 A. D.

### Art Work in Metal.—Ancient Bronzes.

- 1 Bronze sacrificial tankard, with raised designs, dragons in clouds with inscription in ancient characters. Shang Dynasty, 1600 B. C.
- 1 Three-legged bronze incense-burner, with ears and cover and designs in relief. Han Dynasty, 900 A. D.
- 1 Bronze sacrificial jar with cover and ancient designs. Han Dynasty, 900 A. D.
- 1 Small bronze incense-burner, with three legs and cover and ancient designs. Han Dynasty, 900 A. D.
- 1 Large bronze vase, with designs in relief and decorated with gold and silver spots. Sung Dynasty, 1200 A. D.
- 1 Bronze duck-vase, with raised designs. Sung Dynasty, 1200 A. D.
- 1 Bronze pigeon-vase, with raised designs and decorated with gold and silver spots. Sung Dynasty, 1200 A. D.
- 1 Bronze vase, with carved designs and decorated with gold and silver spots. Sung Dynasty, 1200 A. D.
- 1 Two-eared vase, decorated with gold and silver spots. Sung Dynasty, 1200 A. D.
- 1 Bell, Chou Dynasty, 400 B. C.
- 6 Pots, “ “ “ “
- 8 Vases, “ “ “ “
- 2 Bowls, “ “ “ “
- 3 Incense burners, “ “
- 1 Basin, “ “
- 1 Angel and deer, “ “
- 2 Storks candlesticks.
- 1 Tray.
- 21 Ash trays.
- 2 Cups.
- 3 Plates.
- 1 Horn.
- 2 Vases on elephants.
- 1 Vase on duck.
- 46 Buddhas.
- 1 Figure—monk.
- 1 Figure—child.
- 6 Ancient mirrors.
- 3 Ancient coins.
- 1 Dog.
- 1 Spoon.
- 1 Pen stand.
- 1 Paper weight.

### Ancient Cloisonnes.

- 1 Large cloisonne incense-burner, with three legs and one ear. Chien Lung, 1736-1795 A. D.
- 1 Set of 5 sacrificial ornaments. Chien Lung, 1736-1795 A. D.



- 1 Large revolving cloisonne vase. Chien Lung, 1736-1795 A. D.  
 1 Large cloisonne plate, with dragon designs. Ming dynasty, 1573-1620 A. D.

### Jade-stone and Crystal Ornaments.

- 1 Jade-stone cup, with cover and fine carving.  
 1 “ “ bottle.  
 1 “ “ box.  
 1 “ “ cup.  
 1 “ “ vase, with two ears, each having a ring.  
 1 “ “ scepter, fifteen inches long.  
 1 “ “ with fine carving.  
 1 “ “ bowl.  
 1 “ “ pen stand.  
 1 “ “ vase, with carving in relief.  
 1 Purple crystal bottle.  
 1 Purple crystal vase.  
 1 Set consisting of one crystal stork, one purple crystal elephant mounted with a vase, and a carved vase.  
 1 Purple crystal bottle, with carving in relief.  
 1 Crystal vase, nine inches high, with fine carving.

### Art Work in Wood.

- 1 Carved ebony-wood throne. Chien Lung, 1736-1795 A. D.  
 4 Carved ebony-wood chairs.  
 1 Carved red lacquer table, 6 ft. long. Chien Lung, 1736-1795 A. D.  
 2 “ “ “ caskets, “ “ “ “  
 1 “ “ “ casket, “ “ “ “

### Modern Cloisonnes.

- 2 Large Incense Burners.  
 10 Stork Candlesticks.  
 2 Large Vases, dragon design.  
 2 Large Vases, flower design.  
 4 Tall Vases, flower design.  
 2 Large Revolving Vases.  
 2 Incense Burners.  
 4 Fishing Bowls.  
 4 Tea jars.  
 4 Large Plates, dragon design.  
 8 Vases, dragon ornamented.  
 4 Incense Burners.  
 16 Plates, *Fu-shou*.  
 4 Plates, dragon design.  
 12 Plates, chrysanthemum design.  
 28 Bowls, dragon design.  
 8 Pitchers, gold ground.

- 19 *Kai-wan* Vases.
- 17 *Yü Hu Chu* Vases.
- 20 *Chang-ko* Vases.
- 21 Card Receivers.
- 16 *San Yu* Vases.
  - 3 Small Revolving Vases.
  - 4 *Tsan Tao* Vases.
  - 2 *Tsan Tao* Vases (with cars.)
  - 8 *Hai-tong* Vases.
  - 7 *Pong Chu* Vases.
  - 6 Milk jugs (with saucers.)
- 12 *Sho-Mian* Vases.
- 11 Small Incense Burners.
  - 4 Round Boxes.
  - 4 Trays.
- 11 Plates, chrysanthemum design.
  - 5 Vases, bamboo design.
- 10 Vases, dragon ornamented.
- 15 Small *Yu Hu Chu* Vases.
  - 3 Small *Kai-wan* Vases.
  - 4 *Lu Ting* Vases.
  - 5 Trays.
  - 2 Small Incense Burners.
- 47 Small Cups.
  - 4 Photograph Frames.
- 17 Buckles (oval.)
  - 7 Buckles (rectangle.)
- 43 Napkin Rings.
  - 7 Napkin Rings, gold ground.
- 25 Napkin Rings (superior.)
  - 4 Vases, square-shaped.
- 12 Crosses.
- 74 Umbrella Handles.
- 28 Smoking Water Pipes.
  - 1 *Fu-shou* vase.
  - 4 Vases, hexagonal shaped.
  - 2 Small Vases, square-shaped.
  - 2 Small square boxes.
  - 2 Incense Burners.
  - 2 Round Table surface.
  - 2 Boxes, rectangle.
  - 1 *Ying Shing* vase.
  - 3 Round boxes.
- 11 Ash trays, *round*.
  - 2 Trays, *Hai-tong* design.
  - 2 Yin Kwa Vases, gold ground.
  - 1 Plate, lily design.
  - 2 Plates, chrysanthemum design.
  - 4 Plates, flower design.

- 4 Large phoenix vases.
- 4 Hanging pictures.
- 8 *Kwan-yin* Vases.
- 3 Plates.
- 4 Plates, flower design.
- 168 Vases, various designs and colors.
- 4 Tea jars.
- 2 Pavilions.
- 4 Trays.
- 2 Screens.
- 36 Cigarette cases.
- 4 Candlesticks—phoenix design.

### Note on Cloisonne.

The manufacture of cloisonne at Peking has revived during the past thirty years, and the Peking Industrial Institute is paying special attention to this art, which it hopes to bring up to the standard of the old enamels of the Ming dynasty and the period of the Emperor Ch'ien Lung.

A few notes on the method of manufacture, as observed in the workshops of the institute may add to the interest of the exhibit.

The base, whether vase, bowl or dish, is of copper and is obtained ready-made from coppersmiths. The design is then etched on the copper base, and delicate copper ribands are shaped by means of pincers to follow the lines of the design. These are now cemented in position by means of a special vegetable glue, fortified by a metallic composition which maintains the shape of the wire tracery whilst it is being annealed in a primitive oven surrounded by a wire cage containing charcoal, which is kept at a red heat with fans.

When cool, the vase is scoured in an acid decoction and is now ready for coloring. An artist, supplied with a number of saucers containing all the colors he requires, now takes the vase and from memory, and without reference to any illustration, fills in the interstices between the wires (the cloisons) with the proper pigments. These consist of crystals with a base of saltpetre, and of a kind of calcareous sandstone found in the neighboring hills. The different colors are obtained by composition with iron pyrites, oxides of iron, or salts of lead." The colored crystals, ground to a powder are mixed with rice water, and the resulting paste forms the base of the enamel. The colors are applied by means of a small trowel, and the operation calls for great skill and dexterity.

When all the spaces are filled the vase is again baked in the oven for a certain number of minutes, as decided by the expert in charge of this operation. When cool, the vase is smoothed off with a file and returned to the coloring room, where all defects are made good. In some cases several of the spaces may require to be

done over again; when the now solid vitreous color is chipped out and the "cloison" refilled with paste.

The vase is again baked and polished, this time with limestone, on a lathe. The retouching, rebaking and polishing are continued until the desired result is obtained. The final lathe polishing is done with charcoal.

The vase is now ready for gilding, which is done by an ordinary galvanic process; and a final polishing renders the article ready for the market.

GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

1	12	Woolen carpets, first quality.....	8'	x10'
5	1	“ “ “ .....	10'	x10'
8	2	“ “ “ .....	9'	x12'
10	1	“ “ “ .....	8'	x12'
13	1	“ “ “ .....	5'	x 8'
23	6	“ “ “ .....	2'5"x	5'
24	2	“ “ “ .....	2'6"x	2'6"
26	21	“ “ “ .....	3'	x 6'
28	1	“ “ “ .....	4'	x 8'
29	13	“ “ “ .....	2'5"x	5'5"
34	2	“ “ “ .....	4'	x 6'
35	1	“ “ “ .....	2'2"x	3'
36	2	“ “ “ .....	2'3"x	3'
45	3	“ “ “ .....	6'	x 8'
47	2	“ “ “ .....	10'	x12'
59	2	“ “ “ .....	2'2"x	2'2"
61	2	“ saddle cloth, “ .....		
14	2	“ carpet, second quality.....	10'	x10'
15	7	“ “ “ .....	8'	x10'
22	1	“ “ “ .....	9'	x11'3"
38	3	“ “ “ .....	4'	x 7'
39	1	“ “ “ .....	4'	x 6'
41	1	“ “ “ .....	3'9"x	5'4"
43	2	“ “ “ .....	12'	x15'
51	1	“ “ “ .....	12'	x13'
54	1	“ “ “ .....	4'5"x	6'
62	2	“ “ “ .....	12'	x15'
64	1	“ “ “ .....	9'	x15'
67	8	“ “ “ .....	3'	x 6'
75	1	“ “ “ .....	20'	x30'
88	1	“ “ “ .....	10'	x15'
89	1	“ “ “ .....	2'5"x	5'5"
109	4	“ “ “ .....	2'5"x	5'
44	1	Silk carpet .....	3'	x 6'
113	1	“ .....	6'	x 8'
114	1	“ .....	6'	x11'

EXHIBITED BY MESSRS. WILLIAM FORBES & CO.,  
TIENTSIN.

GROUP 60.

FURS AND SKINS, FUR CLOTHING.

Exhibit  
Number.

1	Bear skins.
4	Deer skin rugs.
6	Dog skin mats.
7	Dog skin robes.
12	Goat rugs, grey.
13	Goat rugs, white.
14	Goat rugs, black.
25	Marmot skin, robes.
27	Sheep skin, rugs.
3	Cat robe.
8	Ermine cross.
16	Kid skin crosses, black.
17	Kid skin crosses, grey.
18	Kid skin crosses, white.
20	Lamb coats, Thibet.
21	Lamb crosses, Thibet.
23	Lamb skin crosses (small).
29	Slink skin crosses.
31	Squirrel skin coats.
32	Squirrel skin crosses.
33	Squirrel tails.
33b	Stone marten skins.
5	Dog skins.
9	Fox skins, white.
10	Fox skins, red.
11	Fox skins, black.
19	Lamb skins, Thibet.
22	Lamb skins, Mongolian.
24	Leopard skins.
26	Otter skins.
28	Slink skins.
30	Squirrel skins.
34	Tiger skins.
35	Weasel skins.
36	Wolf skins.

GROUP 95.

INEDIBLE AGRICULTURAL PRODUCTS.

37	Wool, sheep.
38	Wool, camels.



- |    |                 |
|----|-----------------|
| 39 | Wool, goats.    |
| 2  | Bristles, pigs. |
| 15 | Hair, horse.    |

## GROUP 121.

## PRODUCTS OF HUNTING.

- |     |                        |
|-----|------------------------|
| 33a | Sables, untanned.      |
| 34a | Sheep skins, untanned. |
| 34b | Goat skins, untanned.  |

**EXHIBITED BY THE CHINESE ENGINEERING AND  
MINING CO., TIENTSIN.****GROUP 25.****CIVIL AND MILITARY ENGINEERING.**

- 273 "Tangshan" Portland cement.  
274 "Tangshan" cement mosaic, sizes 109, 110, 111 and 113  
are represented.  
307 Tiles.

**GROUP 45.****CERAMICS.**

- 3-62 "Arch" fire bricks. Samples of following radü: 18",  
22", 24", 28", 30" and 34".  
63-112 "Square" fire bricks. A class.  
113-162 "Square" fire bricks. B class.  
163-212 "Square" fire bricks. C class.  
213-262 "Square" fire bricks. D class.  
263-266 Small furnace blocks.  
266a-267 Large furnace blocks.

**GROUP 116.****MINERALS AND STONES, AND THEIR UTILIZATION.**

- 268 Fire-clay (ground.)  
1 Kaiping "naval lump" coal.  
2 Kaiping "loco lump" coal.

## EXHIBITED BY MESSRS. VRARD &amp; CO., TIENTSIN.

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

## Art Work in Metal.

- 1 One set of cloisonné table ornaments, dragon pattern, consisting of 2 candelabras, 2 fruit dishes, 1 center piece.

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

- 2 1 Silk carpet, first quality; 4 feet 5 inches x 4 feet 7 inches.
- 3 1 Silk carpet, first quality; 8 feet 9 inches x 11 feet 9 inches.
- 4 1 Silk carpet, first quality; 3 feet 9 inches x 6 feet 11 inches.
- 5 1 Silk carpet, second quality; 4 feet 9 inches x 9 feet 9 inches.
- 6 1 Wool carpet, first quality; 8 feet x 13 feet 1 inch.
- 7 1 Wool carpet, first quality; 8 feet 2 inches x 12 feet 5 inches.
- 8 1 Wool carpet, second quality; 6 feet 9 inches x 12 feet 8 inches.

# CATALOGUE

—OF THE—

## CHEFOO COLLECTION.

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### GROUP 16.

#### PHOTOGRAPHY.

Exhibit  
Number.

- |    |                           |
|----|---------------------------|
| 30 | Album of views of Chefoo. |
| 31 | Panoramic view of Chefoo. |

### GROUP 40.

#### MORTUARY MONUMENTS AND UNDERTAKER'S FURNISHINGS.

- |   |                                      |
|---|--------------------------------------|
| 1 | White marble tombstone (head piece). |
|---|--------------------------------------|

### GROUP 50.

#### TEXTILES.

- |   |                                    |
|---|------------------------------------|
| 6 | Model of wheel for reeling cotton. |
|---|------------------------------------|

### GROUP 57.

#### SILK AND FABRICS OF SILK.

- |      |   |
|------|---|
| 7-29 | 24 Pieces Shantung Silk Pongee, of various qualities.<br>This silk is made from the Attacus Pernyi, oak-fed silk worm cocoons, which are found in the Provinces of Shantung, Yünnan, and Feng-tien. This tissue is well known by its cheapness and solidity, and is used greatly in the confection of summer costumes. It cannot be dyed into any other color than black or grey. The average exportation from Chefoo during the last five years has been of 2,683,408 lbs. |
|------|---|

Silk pongee factories are increasing in number yearly and the industry is resuming its former importance. This silk is made up in pieces of 20 yards of various weights.

Exhibit  
Number.

37	White raw silk, steam reeled.
38	Yellow " " "
39	Tussah " " "
40	Tussah raw silk, hand reeled.

The raw white silk owes its color to the silk worm itself, not to what the silk worm feeds on. The production of this silk in Shantung is but small, the annual exportation being of some 17,600 lbs.

The raw yellow silk is made from the mulberry-fed silk worm cocoons. The total production in Shantung is estimated at 600,000 lbs.; the annual exportation from Chefoo is of about 340,600 lbs.

Raw Tussah silk. Hand and steam reeled. One of the most important industries of the province. The silk worm feeds on scrub oak leaves and produces the cocoon from which this silk is reeled. Chefoo at present owns six or seven steam worked filatures, but the bulk of the silk is reeled by hand in the native filatures. The production of this silk tends to increase yearly, owing to the fact that the natives finding an easy and remunerative market for their silk, are constantly covering the slopes of the hills with plantations of young oak trees.

41	Silk waste.
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## GROUP 60.

## LEATHER, BOOTS AND SHOES, ETC.

42-48	Shoes (women).
49-66	Shoes (men).

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

67-69	Caps.
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## GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.

70	Model of Sampan. Dimensions, 17' x 6' .4" x 2'; draft, 1' 6"; crew, 2 men; cost, Mex., \$70.
71	Model of Tinyu Junk. Dimensions, 77' x 20' x 6'; draft, 5' .2"; capacity, 108 tons; crew, 16 men; sails, 3; cost, Mex. \$8,600.
72	Model of Kualou Junk. Dimensions, 76 x 12' x 6'; capacity, 73 tons; draft, 5'; sails, 3; crew, 13 men; cost, Mex., \$8,000.
73	Model of Kaotou Junk. Dimensions, 44' x 15' x 4'; capacity, 18 tons; draft, 3', 3"; sails, 3; crew, 9 men; cost, Mex., \$2,000.



## GROUP 79.

## AGRICULTURAL IMPLEMENTS AND FARM MACHINERY.

Exhibit  
Number.

75	Model of harrow.
76	Model of plough.
77	Model of pick.
78	Model of hoe.
79	Model of seeding machine.

## GROUP 81.

## TOBACCO.

80-82	Tobacco leaves.
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## GROUP 87.

## FARINACEOUS PRODUCTS AND THEIR DERIVATIONS.

83	Vermicelli.
----	-------------

## GROUP 90.

## SUGAR AND CONFECTIONERY—CONDIMENTS AND RELISHES.

84	Vinegar.
85-6	Soy.

## GROUP 93.

SYRUPS AND LIQUORS—DISTILLED SPIRITS—COMMERCIAL  
ALCOHOL.

87-8	Samshu.
------	---------

## GROUP 96.

## USEFUL INSECTS AND THEIR PRODUCTS.

32	White cocoons, mulberry-fed.
33	Yellow " "
34	Tussah cocoons, oak-fed, autumn.
35	Tussah " " "
36	Tussah cocoons, oak-fed, spring.

## GROUP 110.

## SEEDS AND PLANTS FOR GARDENS AND NURSERIES.

89-110	Vegetable seeds—22 varieties.
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## GROUP 116.

## MINERALS AND STONES AND THEIR UTILIZATION.

Exhibit  
Number.

2	Soda.
3	White alum.
4	Green alum.
5	Opaque.
111	White Shantung marble.
112	Shantung granite.

## GROUP 122.

## FISHING EQUIPMENT AND PRODUCTS.

74	Model of Shantung fishing raft.
----	---------------------------------

## EXHIBITED BY THE INDUSTRIAL MISSION, CHEFOO.

## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

Exhibit  
Number.

174	Hair brushes.
175	Cloth brushes.
176	Shoe brushes.
177-8	2 Waste paper baskets.
179-81	2 Knitting baskets.
182-3	2 Flower baskets.
184-5	2 Work baskets.
186-91	6 Wall pocket baskets.
192-4	2 Sponge baskets.
195	12 Napkin rings, made of strawbraid.
196-8	2 Tea coseys, made of strawbraid.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

113-73	Collection of silk and cotton lace, lace collarettes, table covers, etc., etc.
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## EXHIBITED BY CARLOWITZ &amp; CO., CHEFOO.

## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

199	Samples of strawbraid.
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These trusses are made from the stalks of wheat. There are no strawbraid factories; the braid is all made in the homes of the natives from samples furnished by foreign dealers. It is exported in matting-covered bales, except the superior qualities, which sometimes are packed in wooden boxes. A bale is composed of 240 rolls, the length of each roll varying between 120 yards for the trusses known as "mottled" and 30 yards for the fancy kinds. The average exportation during the last five years has been 4,145,831 lbs.

# CATALOGUE

—OF THE—

## CHUNGKING COLLECTION.

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### GROUP 9.

#### PAINTINGS AND DRAWINGS.

Exhibit  
Number.  
6

8 Water colored scrolls painted at Chengtu.

### GROUP 11.

#### SCULPTURE.

12

11 Carved wood figures.

### GROUP 16.

#### PHOTOGRAPHY.

1-2

35 Photographs of scenes on the Upper Yangtze River and neighborhood of Chungking (exhibited by Lieutenant Leon Collos, of the French Navy.)

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY TOPOGRAPHY.

3

Chinese map of the Szechuan Province.

4

“ “ “ Chengtu.

5

“ “ “ Chungking.

### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—COINS AND MEDALS.

Collection of coins from the Provincial Mint at Chengtu comprising:

Silver coins—cents, 5, 10, 20 and 50 and one dollar.

Copper coins—half cent, one cent, and two cents.

Silver Rupee—This coin is especially made for Tachienlu and is current along the Tibetan border, South of that place. The Chi-

nese Rupee is an imitation of the Indian coin which it was thought to oust; but the Chinese and Tibetans for some reason refuse to accept it on the same terms, although the weight in silver is the same in both coins, yet that of China is only changeable at 21 per cent. discount.

## GROUP 21.

**MUSICAL INSTRUMENTS.**

- 135      1 Gong as used in temples.

## GROUP 23.

**CHEMICAL AND PHARMACEUTICAL ARTS.**

Exhibit  
Number.

- |         |  |
|---------|--|
| 151     | Specimens of Toilet Soap.                      |
| 244     | " " Tallow (exhibited by Messrs. Little & Co.) |
| 284     | " " Sulphur.                                   |
| 285     | " " Soda.                                      |
| 160-161 | " " Tibetan incense.                           |
| 275     | " " Deer glue.                                 |
| 276     | " " Tortoise glue.                             |
| 277     | " " Cow glue.                                  |
| 291     | " " Varnish.                                   |
| 229     | " " Indigo.                                    |
| 230     | " " Safflower.                                 |
| 231     | " " Yang-lan.                                  |
| 210     | " " Raw Szechuan Opium.                        |
| 211     | " " Prepared Szechuan Opium.                   |
| 212     | " " Raw Yunnan Opium.                          |
| 213     | " " Prepared Yunnan Opium.                     |

## GROUP 29.

**CUTLERY.**

- 154      Specimen of Szechuan knives.

## GROUP 31.

**JEWELRY.**

- 140      1 Set Szechuan woman's silver ornaments, comprising:  
                 2 bracelets, 2 rings, 8 earrings, 6 hair pins, 1 tooth-  
                 pick, ear cleaner, etc., 3 needle holders.

## GROUP 34.

**BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.**

- |     |   |
|-----|---|
| 136 | 1 Set of 5 round Yunnan lacquered leather toilet cases. |
| 137 | 1 " 5 square " " "                                      |
| 138 | 1 " 5 oblong " " "                                      |
| 139 | 1 " 5 heart-shaped " " "                                |



Exhibit  
Number.

153	Specimens of wooden combs.
14	1 Pair carved wood thumb rings.
292	3 Coir tea pot holders.

## GROUP 41.

## HARDWARE.

## Pewter-ware:

117	2 Joss Candlesticks.
118	1 Incense Burner.
119	1 Food and wine warmer.
120-122	3 Tea pots, various shapes.
123-124	2 Wine "
125	1 Oil Lamp with stand.
126	1 Hand spittoon.
127	1 Adaptable Candlestick.
128	1 Incense stick stand.

## Copper-ware:

129	1 Incense burner.
130	1 Hand warmer.
131	1 Tea kettle with stand.
132	1 Water pot.
133	1 Cooking pan.
134	1 Kettle with stove combined.

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

147	2 Bed mats, fine and coarse.
148	1 Reed mat.
149	1 Floor mat.
150	3 Woolen Rugs.

## GROUP 45.

## CERAMICS.

## Terra Cotta Ware:

97	4 Tea pots.
98	10 Flower pots.
99	1 Tea cup, with cover.
100	2 Flower vases.
101	2 Wine cups.
102	2 Rice bowls.
103-104	2 Food warmers.
105	2 Pots.
106	2 Hat stands.
107	1 Tobacco pot.

**Glazed Pottery Ware:**Exhibit  
Number.

108	9 Tea pots.
109	6 Tea cups.
110	1 Basin.
111	1 Wine heater.
112	10 Flower vases.
113	1 Spittoon.
114	2 Incense Pots.
115	4 Altar Ornaments.
116	1 Small vase.

**GROUP 54.****THREADS AND FABRICS OF COTTON.**

60-70	11 pieces Suifu Cotton Cloth.
71-81	11 " Chungking Cotton Cloth.

**GROUP 55.****THREADS AND FABRICS OF VEGETABLE OTHER THAN COTTON.**

82-84	3 pieces Fine Grasscloth, bleached.
85-87	3 " Coarse Grasscloth, bleached.
88-90	3 " Grasscloth, unbleached.
91-96	6 " Grasscloth, various colors.
141	1 Board containing specimens of Coir and Hemp Ropes.
142	1 Board containing specimens of Bamboo Ropes.

**GROUP 56.****YARNS AND FABRICS OF ANIMAL FIBRES.**

162	4 Specimens Tibetan Woolen Cloth.
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**GROUP 57.****SILK AND FABRICS OF SILK.**

235	Specimen Raw Silk from Tung-chuan.
236	" " " Chiang-pei.
237	" " " Chin-tan.
238	" " " Sui-ting.
239	" " " Pi-shan.
240	" " " Chi-chiang.
241	" Wild Silk from Pi-hsien.
242	" Refuse Silk from Chengtu.
243	" " " " Kiating.
359	Chengtu Silk Wadding.

Exhibit  
Number.

15-21	7 pieces Chengtu Silk, each, 4 yards.
23-26	4 " " " " 4 "
27	1 " Figured Satin.
28	1 " " Camlet.
29	1 " " Taffeta.
30	1 " " Gauze.
31-32	2 " " Damask.
35-36	2 " Chengtu Satin.
37-38	2 " " Silk.
51-52	2 " Tsun I-fu Silk.
53-54	2 " Paoning "
55-59	5 " Kiating "
39-40	2 " Chengtu Silk Velvet.
42-50	9 " " " Ribbons.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

7-8	20 pieces Chengtu Silk, embroidered with imitation gold and silver thread.
9-11	4 pieces Chungking Silk Embroideries.
22	1 piece Green brocaded Silk, embroidered with imitation gold thread.
33	2 Red Silk Curtains, brocaded with imitation gold thread.
34	1 Red and green Silk brocaded Curtain.

## GROUP 60.

## LEATHER, BOOTS AND SHOES, ETC.

144	4 pairs straw Sandals.
145	3 " " Shoes.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

143	2 Szechuan Straw hats.
146	5 Specimens Szechuan Strawbraid.

## GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.

296	Model of large Kwatzu boat.
297	" small " "
298	" Guard-boat.
299	" Life-boat.
300	" Ma-yang boat.
301	" Wai-wai (crooked stern) boat.
302	" Salt boat.
303	" Cargo boat.

## GROUP 81.

## TOBACCO.

Exhibit Number.	
202-203	2 Specimens of Tobacco, leaf.
204-209	6 " " " prepared.
155-157	4 " Szechuan made Cigars.
158	4 " " rolled Tobacco.
159	6 " " made Cigarettes.

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

223	Ground Nut Oil.
224	Sesamum Seed Oil.
225	Poppy " "
226	Rape " "
227	Wood Oil
228	Castor "

## GROUP 89.

## PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

272-273	Preserved Cabbage.
274	" Turnips.
257	Walnuts, dried.
258	Lotus nuts, "
259	Peanuts, "
260	Melon, "
261	Oranges, "
244	Ginger, in syrup.
245	Peaches, " "
246	Pears, " "
247	Plums, " "
248	Grapes, " "
249	Crab apples, " "
250	Fu-shou, " "
251	Dates, " "
252	Olives, " "
253	Cherries, " "
254	Mulberries, " "
255	Lotus root, " "
256	Lily " "

## GROUP 90.

## SUGAR AND CONFECTIONERY.

221	White Sugar.
222	Brown "

Exhibit  
Number.

262	Shou-mei	Tea.
263	Yu-chien	"
264	Ts'o-she	"
265	Mao	"
266	Lao	"
267	Hwa	"
268	O	"
269	Chuan	"
270	Kung	"
271	Pu-erh	"

## GROUP 95.

## INEDIBLE AGRICULTURAL PRODUCTS.

214	Hemp, Boehmeria	Nevia.
215	"	"
216	"	Cannabis Satira.
217	"	Phyllostachys Mitis.

Exhibited by Messrs. Little &amp; Co.

278	Wool, white.
279	" " greasy.
280	" black.
281	" " greasy.
282	Feathers, fowl and duck.
283	Pig's Bristles, white and black.

## GROUP 96.

## USEFUL INSECTS AND THEIR PRODUCTS.

293	Beeswax. (Exhibited by Messrs. Little & Co.)
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## GROUP 113.

PRODUCTS OF THE CULTIVATION OF FOREST AND OF FOREST  
INDUSTRIES.

178-192	15 Specimens of Szechuan timber.
218	Kiating White Wax.
219	Paoning " "
220	Branch of wax tree, showing deposit.

## GROUP 116.

## MINERALS AND STONES AND THEIR UTILIZATION.

232-233	Specimens Pan Salt.
234	" White "
287-288	" Sulphate of Iron.



Exhibit  
Number.

286	Specimen of White Lead.
289	" " Yellow Lead.
163	Sample Coal from Ai-wan Mine.
164	" " Ho-hsing "
165	" " Kao-tan "
166	" " Lao Yan-ai No. 1 Mine.
167	" " " " 2 "
168	" " Ling An-sen "
169	" " Ching Shan Kou "
170	" " Hsiang Lu Shan "
171	" " Ta-chiao "
172	" " Wan-Kou "
173	" " Hei-Kou "
174	" " Hsing-chiang "
175	" " Shiu-Pa-ai "
176	" " Tich Shan Kou "
177	" " Lung Wan-tung "
290	Specimen of Gold in leaf.

## GROUP 121.

## PRODUCTS OF HUNTING.

193	Grey Fox skin.
194	Yellow " "
195	Grass " "
196	Wild Cat "
197	Cat "
198	Sheep "
199	Lamb "
200	Rabbit "
207	Wolf "
295	Buffalo Horns. (Exhibited by Messrs. Little & Co.)

# CATALOGUE

— OF THE —

## HANKOW COLLECTION.

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### GROUP 11.

#### PAINTINGS AND DRAWINGS.

Exhibit  
Number.

- 1-2      9 Agate Ornaments from Tao Yang.

### GROUP 16.

#### PHOTOGRAPHY.

- 19      Panoramic view of the Hankow Bund.  
20      Panoramic view of the Han Yang Iron Works.

### GROUP 17.

#### BOOKS AND PUBLICATIONS—BOOK BINDING.

- 21      Hankow Daily News, published daily by the Hupeh  
         authorities.

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

- 22      Foreign map of Hankow.  
23      Chinese map of Hankow.  
24      Chart of Yochow Harbor.  
25      Map of Hunan Province.

### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—COINS AND MEDALS.

- 34-37      One set Grain Measures.  
38      One set Liquid Measures.  
39      Collection of Coins from the Wuchang Mint.

This mint was established in 1895 by H. E. Chang Chih Tung and is equipped throughout with foreign appliances and machinery

and foreign minting methods are practiced in all the coining operations. It is divided into two great departments, one for silver coins and one for bronze pieces.

The silver department, established over eight years ago, makes dollars, twenty, ten and five-cent pieces to the value of gold, \$12,000 a day; while the copper department, not yet two years old, strikes bronze coins each of 10 cash value to the number of 50,000 pieces a day.

### GROUP 23.

#### CHEMICAL AND PHARMACEUTICAL ARTS.

Exhibit Number.	
40-42	Varnish, 3 qualities.
43-48	Pills used as tonic.
592	<i>Bupleurum octoradiatum</i> . This root is prescribed in thoracic and abdominal inflammations, in puerperal fevers and in acute diarrhoea.
593	Beetle skins. A decoction of these skins is used to counteract the effects of bad smells.
594	<i>Artemisia maxa</i> . A plant used as a carminative stimulant and resolvent remedy.
595	Chicken Blood Glue. Said to be very nourishing.
596	Armadillo scales. Used in cutaneous diseases.
597	Bellwort. The root of the <i>Platycodon grandiflorum</i> . A tonic and stomachic taken for syphilis.
598	<i>Gendarussa</i> . Dried roots. Boiled in milk they are given in cases of rheumatism, fever, jaundice, etc.
599	Unknown. Probably an orchid; said to have tonic and stomachic properties.
600	Calomel. Common salt, mercury and alum are mixed and then heated in an iron pan, covered with an earthen dish, well luted down. Heat is applied and the calomel sublimes as white crystals into the cover. As an ointment it is used for sores and ulcers, and also as a remedy for syphilis.
601	Indigo. A form of indigo used medicinally for swellings, bruises, etc., and it is said to be a specific for convulsive diseases.
602	Common Salt. Impure sodium chloride, probably containing sodium sulphate. Used in treatment of malarious enlargement of the spleen and liver.
603	Tree bug. Made into an ointment, applied to wounds.
604	For diseases of the kidneys.
605	Tree lichens. An excrescence found on the liquid amber tree. Recommended as a cure for urinary disorders, fluxes, etc.

Exhibit  
Number.

- 606 Imitation vermillion.
- 607 Angelica. A sweet smelling plant, used as a stimulant in cases of catarrh, rheumatism, apoplexy and tooth ache.
- 607 Croton seed. Croton Tiglium. An oil is extracted from these seeds. Used in cases of dysentery and diarrhoea, apoplexy and paralysis, obstinate constipation, etc. In large quantities an exceedingly irritating poison.
- 609 Uvularia grandiflora. Given in fevers, coughs, hemorrhages, deficiency of milk and diseases of the eye.
- 610 Valeriana. The rhizomes of a kind of valeriana. It is inhaled in cases of phthisis and considered good for gout and swellings of the feet.
- 611 Cordyceps. A fungus that grows on the head of a caterpillar. It is used in jaundice, phthisis, and in cases of any serious injury.
- 612 Chrysanthemum. Chrysanthemum album and Florum, and a great many other varieties are used as tonics and sedatives, and also for making eye lotions.
- 613 Orange peel. The many kinds of orange peel are largely used in Chinese medicine for their stomachic, stimulant, anti-spasmodic and other qualities.
- 614 Orange peel. The inner part of the skin of the orange, used as above and to flavor food.
- 615 Scorpions. Scorpions preserved in salt. Made into a tincture for rheumatism, paralysis and ague.
- 616 Libanotis. The root is given as a derivative or eliminative remedy in diseases in which chills or damp have been encountered, and as an antidote to aconite.
- 617 Root of a plant. A Febrifuge.
- 618 Citron. Citrum medica, stimulant, tussic and tonic properties are attributed to it.
- 619 Sand. It is boiled in water, and the liquid is used as a lotion to brighten the eyes.
- 620 Magnolia Bark. Bark of magnolia hypolenca, tonic and stomachic remedy.
- 621 Magnolia Flowers.
- 622 Dendrobium Ceraia. Of several species. Possesses tonic, stomachic, pectoral, etc., qualities.
- 623 Barkhausia Repens. Used as an eye lotion and mixed with goose-gall is applied to piles.

Exhibit  
Number.

- 624 Yam. (*Dioscorea sativa*). Several species are used in medicine. Said to be very nourishing; eaten by opium smokers to sustain their strength, and used as a food for infants.
- 625 *Sophora tementosa*. Much used as a tonic pectoral and diuretic medicine.
- 626 *Justicia*. (*Coptis tecta*.) Root used as a febrifuge and as a remedy for dyspepsia.
- 627 Stem of a plant. Febrifuge and used in kidney disease.
- 628 Mercuric Oxide. Red oxide of mercury. Some metallic mercury is poured into a mixture of alum and nitre contained in an iron bowl, which is covered with an earthen ware cover luted on. The oxide sublimes into the bowl. It is used for buboes, ulcers and sores.
- 629 Mercury oxide. A mixture of mercuric oxide and a little nitrate. Made by fusing cinnabar, nitre, realgar, alum, sulphate of iron and sometimes red lead. The sublimate is collected as above described in the case of the Mercuric oxide.
- 630 *Convolvulus*. Roots. Used as an adulterant of ginseng, which it is said to resemble in properties.
- 631 Iron pyrites. Iron pyrites in cubic habit, also the ferric oxide, pondoform. The crystals are made into bracelets and used as a charm against neuralgia and leprosy. The virtue lies greatly in the symmetry of the cubes.
- 632 Ginger. *Zingiber officinale*. Dried ginger; it is used medicinally for headache, toothache, and in eye lotions.
- 633 *Passerina*. Roots. It is used in the treatment of hernia, tympanitis, and to relieve pain generally.
- 634 *Berberis Lycium*. The fruit shoots and leaves are used medicinally, infusions are prescribed for nervous headaches, ague, etc.
- 635 Realgar (inferior). Bi-sulphide of mercury.
- 636 "Thunderpills." (*Mylitta lapidescens*). It is a fungus dug out of the ground. The pills are recommended for worms, infantile diseases, and for impotency.
- 637 *Veratrum Nigrum*. Considered an acrid poison. It is given in apoplexy as an emetic, and is also used as an ointment for irritation.
- 638 *Lotus stamens*. (*Nelumbium speciosum*). It is used as an astringent and cosmetic.
- 639 Noularia. An expensive variety of Ch'uan-peï.



Exhibit  
Number.

- 640 Dragon's teeth. (*ossae draconis*). Fossil teeth of many varieties of animal. Used as medicines for the liver, and as cordial and sedative remedies.
- 641 Dragon's bones. Pieces of fossil ivory and bones, and limestone impressions of the same. The powdered fossil, nearly always of calcareous composition, is prescribed for ague and fevers, etc.
- 642 Gentian. Dragon gall grass. The root is a cooling remedy and also for ophthalmia.
- 643 *Licoperdon giganteum*. Applied as a powder to dry up ulcers and sores, and internally for throat and lung affections.
- 644 Lily roots. *Ophispogon Japonicus*. A pectoral, refrigerant, and tonic remedy.
- 645 *Uncaria Gambir*. A decoction; is used in infantile diseases.
- 646 *Convolvulus* roots. (*Adenophora*.) The sun dried roots are used as a cheap substitute for true ginseng and is prescribed in cases of spermatorrhea, debility and dyspepsia.
- 647 Galls. From various species of oak trees. An astringent; used in dysentery, diarrhoea, etc.
- 648 *Arum pertaphyllum*. Formerly given in apoplexy and diseases depending on presence of phlegm; it is poisonous in large doses, producing numbness.
- 649 Peony bark. (*Paeonia Moutan*.) For congestion, blood diseases, menstrual disorders, etc.
- 650 A root. Fresh, it acts as an emetic, prepared it is given for fevers, rheumatism, etc.
- 651 A root. Checks tendency to congestion of blood.
- 652 Long Pepper, (*Blavica Roxburghii*.) A stimulant.
- 653 Gardenia berries. (*Gardenia florida*.) The berries are used in medicine for fevers, fluxes, dropsies, jaundice.
- 654 Ginseng leaves. (*Panax quinquefolium*). They have emetic and expectorant properties.
- 655 *Rehmannia Chinensis*. (*Rehmannia Chinensis*). A cooling and purifying drug.
- 656 Fossil crabs. The broken fragments are ground to a fine powder, levigated and used in eye diseases.
- 657 Fossil shells. Used internally in fevers and in syphilis, as a powder in ophthalmia and scabies.
- 658 *Aralia Edulis*. A tonic, prescribed in menstrual and puerperal diseases of women.
- 659 *Urtica Tuberosa*. A kind of nettle, prescribed in rheumatism, neuralgia, palsy and lumbago.

- 660 Amornum. A species of Amornum. Vulnerary, styptic and discutient properties are attributed to this drug.
- 661 Melanthium Cochin Chinese. Recommended for general debility and diseases of the chest.
- 662 Atractylodes rubra. It is supposed to be strengthening and conducive to longevity. A diaphoretic.
- 663 Cardamons. Used to check vomiting and also as a condiment.
- 664 A root. Taken for diseases of the kidneys.
- 665 Stem of a water plant. A tonic.
- 666 Enonymus Japonicus. The bark is said to possess tonic and invigorating qualities, availed of in spermatorrhoea, excessive perspirations and in puerperal diseases.
- 667 Earth Beetle. A decoction is prescribed to increase the blood of females and in consumptive cases.
- 668 Colts foot. An expectorant in apoplexy and asthma and as a demulcent in fevers.
- 669 Aralia papyrifera. Dinretic and pectoral properties are ascribed to it; the polen is applied to sores.
- 670 Borage root. (*Anchusa tinctoria*). Used to bring out the eruption of smallpox, and to color candles.
- 671 Convovulus. Much used in the treatment of pulmonary affections and in hoemoptysis, etc.
- 672 Centipedes. A decoction of centipedes is used in gonorrhoea; powdered they are applied to venereal sores.
- 673 Boar-tusk-pods. (*Prosopis algaroba*). The medicine is not much used now, but it is largely employed in washing clothes, and the seeds are made into a snuff.
- 674 Actinolite. A variety of actinolite. Its powder mixed with other medicines is used for pains in the loins, and as an aphrodisiac.
- 675 Safflower. The dried red flowers of *Carthamus tinctorius*. A stimulant and sedative, also used to cause abortion; used as a dye and in the making of rouge.
- 676 Artemesia. (*Artemesia abrotanum*). It is made into a broth and given in catarrhs, fevers, etc.
- 677 Golden Turmeric. A species of *Curcuma*. The tubers are used as a dye; in veterinary practice, and for epistaxis, hoermatemesis, etc.
- 678 Atractylodes alba. An infusion is made of this root, and it is said to possess stomachic and tonic properties.

Exhibit  
Number.

- 679 Borax. Sodium borate. Anti phlogistic, expectorant, stomachic and corrective properties are attributed to it; used for boils; for strengthening the hair.
- 680 Cantharides, (*Mulabus cichorü*). It is used in the treatment of hydrophobia and for blistering purposes.
- 681 China Root. (*Pachyma cocos radix*). It is found growing from the roots of fir trees or in the ground near such trees. It is used both as a food and as a medicine; in the latter case being considered a tonic and stomachic sedative, with diuretic qualities.
- 682-683 Rhubarb. *Rheubarbarum officinale et palmatum*. Rhubarb is one of the best known drugs in China and comes from Shensi, Kansu, Szechuen, etc. The product of Shensi province being considered the best. The roots are dug up in the second or third moon and again in the eighth moon. They are carefully dressed with a knife or cut into sections, pierced and strung up in the sun to dry. Rhubarb is given by Chinese doctors as a laxative, astringent, eliminative and diuretic medicine.
- 684 Turmeric. (*Curcuma longa*). The dried roots are used in medicine in cases of colic and congestions. It is also employed as a dye, and is largely exported to India where it is used as a condiment in seasoning curries.
- 685 Nut (unknown). A samshu extract is made and drunk in order to relieve bruises.
- 686 Indigo from Changsha.
- 687 Indigo from Pao Ching.
- 688 Green Alum. Common. From Yochow.
- 689 Green Alum. (*Copperas*). Made by mixing sulphurous coal and iron pyrites and allowing spontaneous chemical action to take place, the heap being plastered over with mortar to keep out the air. It is used in making dyes, varnish; and in medicine for ague, uterine fluxes and throat diseases.
- 690 White Alum. The alum stone is thrown into a fire of brushwood as it is quarried and the flagments are boiled. The lixivium is poured into reservoirs to crystallize into a solid mass. Alum is used in apoplexy, aphonia, and various forms of cynanchi; affections of the stomach, tongue, teeth, nose, eyes and ears.

Exhibit  
Number.

- 691      Liquorice. Used to sweeten disagreeable tasting medicine; as a mouth wash, and for inflamed throat.
- 590      Potash. Manufactured from wood ashes. Used in the manufacture of paper, also for cleaning clothes.
- 591      Cinnabar. Mercury sulphide prepared from the native product.

## GROUP 24.

## MANUFACTURE OF PAPER.

- 49      Paper of different colors and ornamentation. Made of bamboo. Used for lining boxes, and making figures for religious ceremonies.
- 50      Paper of different colors. Made of bamboo; used for match boxes, ornamental scrolls, lanterns, etc.
- 51      Paper. White. Made of bamboo. Used for packing and for heavier kind of manuscript books.
- 52      Paper. White. Made of bamboo. Fine packing paper.
- 53      Paper. White. Made of straw. Used for packing and making lanterns.
- 54      Paper. Gray. Made of straw. Used for windows and fire crackers.
- 55      Paper. Gray. Made of straw. Used for packing.
- 56      Paper. Black glazed. Made of bamboo. Used for figures burnt in religious ceremonies.
- 57      Oiled Paper. Made of straw. Oiled with three coats of boiled white wood oil and sun dried. Used as water proof covering.
- 58      Oiled Paper. Made of straw, with two coats of oil, sun dried. Used for wrapping.
- 59      Oiled Paper. Made of straw, with two coats of oil, dried under cover. Used for packing cloth and making plasters.
- 60      Oiled Paper. Made of straw, with one coat of oil, dried under cover. Used for packing and plaster.
- 61      Common printing paper for cheap quality books.
- 62      Medium quality paper. Used chiefly for school copy books
- 63      Inferior quality paper. Used for rough account books.
- 64      Medium quality, with surface gloss. Used for rough account books.
- 65      Letter paper.
- 66      "Joss Paper." Used for temple worship.
- 67-68      Wrapping paper.
- 69-70      Printing paper.

## GROUP 27.

## ARCHITECTURAL ENGINEERING.

71 Model of a Gentleman's Town Mansion. The elements that enter into Chinese domestic architecture are not very many, and the most striking features in the best native buildings are the roofs and gables—with their ridges and fantastic finials. The foundations are, as a rule, laid with stones, and the skeleton is constructed of wood. The roof is usually supported on posts on which rest principal girders made of stout timbers, across which purlins are laid, and then rafters, and these are covered with tiles. The spaces between the posts are filled in with rubble work or bricks laid in mortar, and the windows are constructed of wooden framework of many different designs, covered with strong paper. Among the wealthy classes glass is slowly displacing paper, for the Chinese quite appreciate the superiority of a transparent over a translucent medium; and it is interesting to note the modifications that are taking place in their building construction, in order to admit of its adoption.

The model shows the town dwelling of an official family who has had the supreme distinction of producing a Chuang Yuan, or Senior scholar of the Palace Examination, the highest literary honor a Chinese student can obtain; the double dragon placard with the gilt characters proclaims this fact to the passer-by. The house is composed of two buildings, each of two stories joined together by covered ways with an open court in the middle. As we enter on the left is the gate-keeper's lodge, and on the right the chair room. At the doorway are two carved stone drums, relics of the ancient custom of placing drums at the doors of official residences for the injured to beat when appealing for justice. In the open court under the veranda a grandson is serving tea to the old gentleman of the house, who now enjoys the attentions and honors due to virtuous old age, while his son is addressing a few words of admonition to one of his own offspring who is late for school. Farther in is the guest hall and family altar; and behind is the kitchen. The upper stories contain the living rooms proper. In the front building to the left is a sitting room; on the



Exhibit  
Number.

right is the school room, where another grandson is seen repeating his lesson with his back turned to the tutor, in order that he shall by no means see the text. In the back building are the bed rooms.

72

Model of a Jeweler's Shop. This model represents a high class shop, and shows the kind of decoration to be seen on the best streets of a Chinese city. Its sign is "The Red Phoenix," and in keeping with the goods sold so it is itself highly ornamented with carved balconies, turned pillars, and profuse gilding. Business is sometimes done on very little capital in China, and in order to make up for the small quantity of ready made jewelry on show, the shop has to be furnished in an attractive manner; and so the two groups of mythological figures, together with the chairs, tables, and lanterns serve to support the few show cases containing the samples of the jeweler's art. The group on the left represents Tien Kuan, the managing head of the Chinese pantheon, who is also said to be the guardian spirit of the family, through whose agency blessings and good fortune come. He is surrounded by his ministering attendants. The right hand group represents the P'an Tao Hui, that is the celebration of the birthday of Wang Mu Niang Niang, the Goddess of the Western Paradise, held on the 3rd day of the third moon. She is receiving the genü and spirits who come to congratulate her, and is offering to them spiral peaches (P'an T'ao), the eating of which confers immortality. All these figures are dressed in the ancient garb of China, which was worn from the T'ang dynasty till the establishment of the Ch'ing dynasty.

Note the effective lighting of the front shop by the large roof light; and also the elaborately carved panels and balcony underneath; the dense crowding of a Chinese city and also fear of burglary compel the architect to resort to skylights.

The notices on the walls protest the high quality of the goods and the reasonableness of the cost, and also announce to the public that the price asked is the only price accepted. On the left through the inner doorway is seen a do-

Exhibit  
Number.

mestic altar, where daily worship is paid to the gods of happiness, wealth and longevity; and to the right, behind, is a counting house.

The upper story is divided into living rooms and silversmith's laboratories. The railed-in platform on the back roof is used for drying clothes.

73

Model of Tea House. In China the Tea House takes the place of the bar and saloon in other countries. Here the Chinese meet to smoke, gossip, play cards and discuss business, and also to settle differences and disputes; for in no country in the world is arbitration resorted to more frequently than in China. Every transaction is discussed according to the rules proper to the situation and much honor is won by the middleman who pilots a delicate case to a successful and amicable issue.

While the pros and cons are being set forth the interested parties often retire to a tea shop, where, for a small sum, they keep their throats moist and refresh themselves without the physical and moral degradation that so often accompanies the imbibing of alcoholic liquors in western countries.

The model represents a tea shop that does a flourishing city business, and in testimony of favors received, and others yet to come, the owner has erected an altar to the god of wealth in the inner guest hall. Its balconies are all elaborately carved and are the resort of the fashionable men of the town. The ground floor also serves as a shop, where the placards tell us that only the best teas at cheap prices are sold. The first floor is the most spacious, farther from the street smells and commands a good view, and so it is the most frequented part of the building by guests. The second floor is also second class, highly respectable, of course, but a double warning is posted up plainly cautioning the guests to be careful of their money and garments, for the shop keeper takes no responsibility. The living apartment is behind.

74

Model of Boot, Fan and Umbrella Shop. This is a good class of shop owned by a merchant named Ho, who has registered his sign as Chi

Exhibit  
Number.

Hsiang Tai (Good-luck, Felicity and Nobility). The business is divided into two departments, the one on the left for boots and shoes, and the other for umbrellas and fans. His placards declare the goods to be the latest fashion from Peking, all high class, and well worth to anyone the money charged, and the customer at the counter seems by his attitude to be part way towards that consummation. Behind there is an altar to the god of longevity. The upper story is the living apartment.

- 75 Model of Carpenter's Shop. The carpenter is one of the craftsmen to be found in every village. His kit of tools complete would cost about two gold dollars and with these he is able to produce quite wonderful results. There is one great drawback to carpentry in China, and that is the scarcity in very many places of good wood for house construction. Special workmen such as carvers and cabinet makers, however, attain a high degree of skill in their craft, and also in artistic design, as may be witnessed at Ningpo and Canton.

The model represents a city furniture shop, which may be met in any average street, being really a work-shop; its decoration is not elaborate.

- 76 Model of a Farmer's Homestead. As America is the country that best represents "extensive," so does China represent "intensive" cultivation. A Chinese family consisting of three generations could live comfortably on a piece of ground scarcely large enough to place the implements of many an American farm. There may or may not be a horse to help to till the ground; probably there will be a cow, a buffalo or a donkey. Human labor is the main source of energy, and the farmer, his wife, and children all work unremittingly, bestowing individual attention to each root, almost to each stalk that grows. The ubiquitous pig, a great factor in Chinese agricultural economy, is often an inmate of house as well as of shed.

The model sufficiently shows the method of house construction, except that the wattling-work is covered with mud when winter comes. The primitive furniture consists of a few wooden benches, a table, and some earthenware jars

Exhibit  
Number.

in which are kept the pickled cabbage and grain for immediate use. The mud stove is a most efficient though simple appliance in which is burnt straw, twigs, and all that can be raked or scraped from the face of the ground. The farmer's wife is seen grinding at the hand-mill, while he himself is having a few puffs of his pipe before resuming his day's toil. Outside are his two sons, one with a hoe in his hand, the other leading out the buffalo and cow. The large bin is the receptacle into which the rice is threshed, and beside it is a good representation of a plough with its yoke and harness.

- 77 Model of a Pagoda. The original stands in the grounds of Pao Ting Temple, Wuchang. It was first erected at the end of the Sung Dynasty (420-477 A. D.), but was destroyed during the Taiping rebellion, and rebuilt.

#### GROUP 28.

##### STATIONERY.

78-81	Paper. Made of bamboo; for writing, printing, etc.
82-86	Envelopes. Made of straw.
123	3 White Metal Ink boxes; chased designs.
124	1 " " " stand; " "
125-126	2 " " Pen stands; " "
143	1 " " " and ink box; chased design.

#### GROUP 34.

##### BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

87	2 Bamboo Boxes.
88	4 Lacquered Spectacle cases.
130-141	12 White metal water smoking Pipes; chased and fancy designs.

#### GROUP 35.

##### ARTICLES FOR TRAVELING AND FOR CAMPING, ETC.

89-90	4 Umbrellas. Made of oiled paper.
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## GROUP 41.

## HARDWARE.

Exhibit  
Number.

98-111 Collection of Iron Nails, Clamps, etc.

## White Metal Ware:

- 112 2 Incense Burners, with copper lines.  
 113-114 2 Braziers. Consisting of basin, three stories and a cap, on a carved wooden stand.  
 115 2 Cuspidors, with chased designs, 14"x19".  
 116 2 Wash hand basins, with chased designs.  
 117 6 sets Tea cups; saucer, cup, and cover, chased with flowers and butterflies.  
 118 2 Tea Pots, chased designs.  
 119 6 Sets Wine Warmers, chased designs; comprising hot water cistern and wine pot.  
 120 12 Wine Cups, with saucers, chased designs.  
 121 6 Mouth " " " " "  
 122 6 Fancy Boxes, chased designs.  
 127 4 Sets Creuse and Candlestick, chased designs.  
 128 2 Hand Warmers, chased designs.  
 129 2 Foot Warmers, " "  
 142 2 Trays, with chased landscapes.

## Pewterware:

- 144 Spirit Lamp, with copper chimney and handle chased, from Yochow.  
 145 Incense Burner, with brass lines on stand, chased, from Yochow.  
 146 Tea Pot, with brass handle, chased, from Yochow.  
 147 Wine Heater, with copper stands, chased, from Yochow.  
 147a 2 Enamelled Trays.  
 147b 2 " oval boxes.

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

- 148-149 Cotton Carpeting; white with blue bands and lines.  
 150 " " five patterns of various colors.  
 151 " Carpets; eight squares of different patterns and colors.

## GROUP 44.

## UPHOLSTERER'S DECORATIONS.

- 92 Baby's Cradle. Comprising rocking frame, basket, tray, cushion, quilt, pillow, mat and mosquito net.  
 93-97 5 Straw Pillows. Stuffed with paddy husk.



## GROUP 49.

## APPARATUS AND METHODS, NOT ELECTRICAL, FOR LIGHTING.

Exhibit  
Number.

152 One pair Horn Lanterns.

## GROUP 50.

## TEXTILES.

- 153 Model of Spinning Wheel to make the cotton yarn from which native cloth, or Nankeen, is woven.
- 154 Model of Cord-making machine, showing the appliance for twisting twine.
- 155 Model of Bamboo Rope-making Tower. The rope is plaited by hand as shown in the model and is made to any size and length. The bamboo rope stands much wear and tear.

## GROUP 52.

EQUIPMENT AND PROCESSES USED IN BLEACHING, DYEING,  
PRINTING AND FINISHING TEXTILES IN THEIR  
VARIOUS STAGES.

- 156 Paper Stencils for indigo printing of cotton cloth.

## GROUP 54.

## THREADS AND FABRICS OF COTTON.

- 160 Cotton Yarn, hand spun.
- 161 " " No. 14. The product of the Hupeh government mill, which was established in 1893 and contains 15,000 spindles. The production of yarn does not exceed local demand and a little more for Szechuen, amounting to about seven million pounds a year.
- 162-163 Cotton, cleaned; from Shasi.
- 164 " flocked; " "
- 165 " " " Hankow.
- 166 " cleaned; " "
- 167 " cloth, white; woven with native yarn.
- 168-170 " " " " " foreign " i. e.,  
Japanese, Indian and English.
- 171-173 " " various colors; woven with native yarn and native dyed.
- 174-175 " " woven with dyed native yarn; various patterns.
- 176-177 " imitation lambskin.

Exhibit Number.		
178	Cotton cloth,	white; woven with native yarn from Kingchow.
179	" "	light blue.
180	" "	dark "
181	" "	buff. Yochow is celebrated for its homespun cotton cloth, woven in all all the homesteads of the district. The production, which is consumed in Hunan, is given at 350,000 pieces yearly. Foreign yarn has driven the native yarn material out of the market; but has increased production by some 50 per cent. The native article is only made to order and some 3,000 pieces are made yearly.
182	" "	blue striped; woven with foreign yarn.
183	" "	checked; " " " "
184	" "	white; " " " "
185	" "	ash gray; " " " "
186	" "	" " " "
		Yochow cloth, dyed in Changsha and sold to Canton.
187	" "	black; woven with foreign yarn. Changsha homespun. Locally dyed and consumed.
188	" "	green; woven with foreign yarn.
189	" "	white; woven with native yarn; fine.
190	" "	" " " " coarse.
191	" "	ash gray; " " " "
192	" "	striped; woven with foreign yarn. A specialty of Changteh, where about 80,000 pieces a year are produced.
193	" "	checked; woven. The latest Yochow pattern. Production about 1,000 pieces a year.
194-196	"	tape, various colors; woven with native yarn.
197-199	"	bands, white, black and white check.
200	"	waist bands, various colors.
201	"	" " " " " "
202	"	" " " " " "
203	"	" " " " " "
204		Printed cotton cloth, blue figures on white ground; stamped on both sides.
205-206		Printed bundle cloth, white figures on blue ground; stamped on one side.
207		Printed bundle cloth, white figures on blue ground; stamped on two sides (2 patterns.)
208-209		Printed bundle cloth, blue figures on white ground; stamped on two sides.

Exhibit Number.	
210-212	18 Printed handkerchiefs, blue figures on white ground; stamped on two sides.
213	6 Printed handkerchiefs, white figures on blue ground.
214	8 Printed bath towels, blue figures on white ground.
215	Printed pinafore, white figures on blue ground; stamped on one side.
216	Printed pinafore, blue figures on white ground; stamped on two sides.
217-218	2 Printed door curtains, blue figures on white ground; stamped on two sides.
219-220	4 Printed door curtains, white figures on blue ground; stamped on two sides.
221-222	4 Printed woman's coats, white figures on blue ground; stamped on one side.
223	Printed child's jacket, white figures on blue ground; stamped on one side.
224	Printed woman's trousers, white figures on blue ground; stamped on one side.
225	Queue cords; black for ordinary wear, white for mourning and blue for half mourning.
226	Cotton Grey Shirting, 40 yds. by 39 in.; product of the Hupeh Government Mills.
227-228	12 Cotton Counterpanes, blue figures on white ground; stamped on both sides.

## GROUP 55.

## THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

229	China Grass Yarn.
230	Pueraria “
231-232	Rhea “
233	China Grass “ The product of the Hupeh Government Mills.
234-235	Grass cloth, white, woven from bleached Rhea fibre. A large business is done in this article. The Liu Yang thread is said to be round and close; while that of the neighboring Kiangsi mart of Wan Tsai is flat and loose. The excellence of the Liu Yang water gives the good white color.
236-237	Grass cloth, grey; natural color.
238	Grass Cloth, white. This is Pueraria grass cloth (P. Thunbergiana). A good quality is called “silver thread cloth.” A still finer quality is produced in private families, and is locally known as “girls” cloth.

Exhibit  
Number.

- 239 Grass Cloth gauze, yellow, made of Pueraria fibre. This fabric is made in the Ch'i Yang county, southern Hunan. It is a "court" article. The fine quality is difficult to obtain.
- 240 Hemp gauze, white; made at Liu-Yang. The manufacture of this article started about 10 years ago; is now a flourishing industry. It is distinguished as the 3, 5 or 7 thread gauze, according to the number of threads in the woof which complete the mesh.
- 241 Rhea fibre Netting. Green. The chief colors are green, white or white and green. It is largely used in Hunan.
- 242 Twine, white; made from China grass, from Changsha.
- 243 Queue Cords of China grass. White is used during mourning and blue for half mourning.
- 244-248 Hemp Twine.
- 249 Coir " "
- 250-2 " Rope.

## GROUP 56.

## YARNS AND FABRICS OF ANIMAL FIBRES.

- 253-254 4 Blankets. Cotton warp and woolen woof, from Kalgan. The great patches of color are due to colored woof and the details are printed and painted; also used as rugs and warps.
- 255-256 Red Felt, made of sheep's wool; used as a sleeping rug, for saddle cloths, coverings, warp, etc.
- 257-258 White Felt.

## GROUP 57.

## SILK AND FABRICS OF SILK.

- 259 Raw silk, white; best quality, from Mien-Yang-Chow.
- 260 " " yellow; " " " " " "
- 261 " " " second quality, from Mien-Yang-Chow.
- 262 " " white; best " " Huang Chow.
- 263 " " yellow; " " " "
- 264 " " " second " " " "
- 265 " " white; best " " Ho-Yung.
- 266 " " yellow; second " " " "
- 267 " " " " " " Nan Yang.
- 268 Coarse Raw Silk.
- 269 " " " ends.
- 270 Waste " "
- 271 Refuse Cocoons.
- 272 Wild Raw Silk.

Exhibit Number.	
273-74	Raw Silk, yellow and white; from Ho-Yung in Hupeh.
275-76	“ “ white and yellow; Imperial Dragon Chop; the product of the Hupeh Government Steam Filature.
277-78	Silk Thread, various colors, fine and coarse.
279	6 Pieces Pongee Silk, various colors with flower pat- terns; from Honan.
280-281	6 Pieces Pongee silk, various colors with flower pat- terns, from Hankow.
282-283	2 Pieces white plain silk, from Honan.
284	1 Satin bed cover, with woven geometrical patterns of various colors, from Hupeh.
285-286	2 Satin bed covers with woven geometrical patterns of various colors, from Kingchow.
287	1 Satin bed cover, with stripes and flowers, from King- chow.
288	6 Satin bed covers, various colors, from Shasi.
289	6 Pieces silk, “ “ “ “
290-293	4 Pieces silk, black and yellow, from Changsha.
294	Silk Crepe, black.
295	Silk Queue cords, various colors.
296	5 Pieces Velvet of various colors.
297	1 Piece Velvet, with cotton back and silk face; steel grey.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

298	Silk Embroidery worked on red satin ground by hand, with silk floss and imitation gold thread, green silk fringe and cotton lining. The scene repre- sents the celebration of the birthday of Kuo Tzu I, the renowned hero who restored the Tang dynasty (756 A. D.), and placed the son of Tang Ming Wong on the throne, the emperor himself retiring in favor of his heir. Kuo Tzu I., is the old gentleman with the white beard sitting on the right of the cere- monial table; on the left is his wife. On the ex- treme right enters the emperor's messenger, bringing presents, and a congratulatory tab- let, bearing the inscription: "May your whole house be happy and prosperous." On the ex- treme left approaches a lady, sitting in a car- riage, sent by the empress to filicitate the hero wife.
299-300	13 Pieces Silk Fancy Trimmings, various colors.
301	12 " Cotton " " " "



## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

Exhibit  
Number.

- |         |  |
|---------|--|
| 302     | Child's jacket.                                  |
| 303     | Woman's trousers.                                |
| 304-305 | Hat; made of bamboo and oil paper, from I. Yang. |
| 306     | 2 Straw Fans.                                    |
| 307-308 | 4 Bamboo Fans.                                   |

## GROUP 72.

## CARRIAGES AND WHEELWRIGHT'S WORK.

## Models of:

- |     |   |
|-----|---|
| 390 | Sedan chair. An ordinary gentry and semi-official town chair.   |
| 310 | Sedan chair. For country traveling in Hunan.  |
| 311 | Wheelbarrow. The wheelbarrow is one of the most ancient and universal means of transportation in China. It is a framework of wood with a large wheel in the middle; a platform covers and protects the wheel, and two side platforms carry the goods or passengers as the case may be. The man pushes between the shafts and uses a shoulder strap to balance the weight over his body and to help him to manipulate the vehicle. Small barrows are pushed by one man; when the load is heavy, however, men or animals are harnessed with ropes and pull in front. A weight of more than a ton may thus be transported along narrow tracks, where carts could not travel. |
| 312 | Wheelbarrow with sail, chiefly used in Hunan.   |
| 313 | Wheelbarrows with two wheels; the projecting front wheel enables the barrow and its load to pass over the numerous cutting in the roadways. These "cuttings" being the open waterways connecting field with field for purposes of irrigation.   |
| 314 | Buffalo Cart, commonly employed in agriculture and in commerce where the roads permit of its use. It is often a very rudely constructed appliance made by the farmer himself, with the simplest tools, and there are still to be seen carts without a single piece of iron in their construction. Two harp wood shafts are connected by beams, upon which the box of the cart is built. Wheel with nave, spokes and felloes all bound together with an iron tyre are used for higher  |

Exhibit  
Number.

class carts, but often the wheel is solid, made of two cross pieces with planks filling in the empty spaces, and flat headed nails driven into the edge, to resist wear while wheels and axle all turn together. As the bearing parts are never greased, a horrid creaking accompanies the slightest movement of the cart, without which it is said the buffalo would refuse to advance.

#### GROUP 73.

##### SADDLERY AND HARNESS.

- 315 Donkey Panniers.
- 316 Pack Saddle.
- 317 Camel Saddle.

#### GROUP 75.

##### MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

###### Models of:

- 318 Coal Junk. Capacity 50 to 80 tons and carries coal from Paoking in Hunan to Hankow. It is built of pine planks roughly fastened together, just securely enough to enable the boat to perform one journey only; for on arrival at its destination it is broken up; the timbers are sold and the ropes, anchors, etc., are returned to Paoking.
- 319 General Cargo Junk. Wuchang Boat of Changsha; capacity about 16 tons; size 60 ft. by 10 ft. by 6 ft. draft. Built of hard and soft wood. Trading to Hankow with paddy, rice and paper; returning with foreign sundries.
- 320 General Cargo Junk. Tao-ha-tzi Boat of Changsha; capacity about 18 tons; size 60 ft by 11 ft. by 6 ft. draft.
- 321 Official passenger Boat. Capacity about 19 tons. Size 62 ft. by 12 ft. by 6 ft. 6 in. draft. Made of hard wood with movable compartments. Passenger boat chiefly from west Hunan. Return with cargo if obtainable. Built specially for shallows above Changteh.
- 322 Coal Junk. Built at Hengchow of hardwood and engaged chiefly in the coal carrying trade; capacity up to 50 tons; size 70 ft. by 13 ft. by 7 ft. draft.

Exhibit  
Number.

- 323 General cargo junk. Paoking Chintzu boat; capacity 27 tons. Sixe 65 ft. x 13 ft. x 6 ft. 6 in. draft. Trade to Hankow with coal, hides, rice and steel, etc., returning with a cargo of foreign sundries.
- 324 Passenger Boat. Manchianghung boat of Siangtou and Changsha. Divided into compartments with windows. Used chiefly by officials and others for traveling. In tea season are freighted for Hankow. 95 tons capacity. Size 100 ft. by 20 ft. by 14 ft. draft.
- 325 Salt Junk. Tiaokoutzu boat of Changsha and Siang-tou; capacity 70 (to 180) tons. Size 90' x 18' x 12' draft
- 326 Coal Junk; capacity 50 to 60 tons.
- 327 General Cargo Junk; length 80 ft. x 14 x 7 ft. draft. Capacity 60 tons.
- 328-329 2 River Guard boats.
- 330-336 7 Salt Junks.
- 337 General Cargo Junk.
- 338 Official "
- 339 Salt "
- 340 Sugar "
- 341 Salt and cotton "
- 342-345 4 Salt junks.
- 346 Passenger Junk.
- 347 Salt "
- 348 Rice "
- 349 Official "
- 350-351 2 Salt Junks.
- 352 Middle Yangtze raft. The rafts that come to Hankow are great structures of 300 to 500 feet long, from 50 to 100 feet broad, and 6 to 20 feet deep. From 10,000 to 15,000 trunks are used in building up one raft; it forms a floating island upon which a little village is erected where live the 100 or 150 men required for its navigation. The greater part of the timber comes from distant regions of the Empire, from the great forests surrounding the Tung-ting lake, from Szechuan, Yunnan and the Thibetan borders. On the Upper Yangtze the rafts are made not quite so deep, as lower down they may have to be reconstructed two or three times during their journey down stream, and gradually increase in size as the river admits of their occupying more space, gathering additions from different places on their way East, till they

Exhibit  
Number.

reach at last a depot about 10 miles from the junction of the Han and Yangtze, where they are usually rebuilt into sections. The navigators trust to the current to bring them to their destination at Chinkiang—a distance of about 500 miles, lower than Hankow. The trip occupies from two to four months, and in cases where the reconstruction of the raft is necessary, it may take as long as a year to complete the entire journey. The approximate value of a raft of average size is about \$30,000 Mex.

- 353 Hunan raft. Rafts of timber and bamboo are floated down in great numbers from the hill district in the central and western parts of Hunan and from the borders of adjacent provinces. The value of this timber trade has been estimated at eight million dollars, gold, a year.

- 354-360 Plated and twisted bamboo ropes( cables), commonly used on the Upper Yangtze river for tracking, hauling and anchoring vessels on their hazardous journeys.

The plaited kinds Nos. 354-357 are made from bamboo imported by boat and raft from Hunan. Three men working together—one plaiting, two splitting and stripping the bamboo and serving the plaiter—can, in the space of three days, make a coil of rope 1,860 feet long, and varying from 3 to 6 inches in circumference. Their earnings in addition to food, are 1,600 cash—90 cents gold. A coil of this class of rope sells for 7,000 to 20,000 cash according to thickness and quality.

The twisted kinds Nos. 358-360 similar in make to ordinary Manila rope, are manufactured in lengths of about 230 feet from the outer strips of the bamboo.

## GROUP 80.

## FERTILIZERS.

- 361 Bean Cake. The ripe beans and peas are crushed and boiled soft, the mass is then pressed into cakes and the oil extracted, these cakes are used extensively as a manure in the cultivation of the sugar cane.

## GROUP 81.

## TOBACCO.

Exhibit  
Number.

- 362-364 Tobacco leaf.
- 365 Tobacco Cutter. Comprising tobacco holder, plane, knife, mallet, box, tray.  
The leaf is first treated with tea or hemp oil and then placed as shown in the holder, then shaved off with the plane.
- 366 Tobacco prepared. Hupeh, fine cut, for smoking in water pipes.
- 367 Tobacco prepared. Hupeh, coarse cut, for smoking in long pipes. Szechuen and Hupeh mixture.
- 368 Tobacco prepared. Hupeh, very fine cut used in water pipes.
- 369 Tobacco prepared. Hupeh cut, chiefly smoked by women.
- 370-372 Tobacco prepared. Fukien finest cut bleached before cutting.
- 373 Tobacco prepared. Cake tobacco, finest flavor.
- 374 Tobacco prepared. Cake, tobacco, smoked by the wealthy.
- 375 Tobacco prepared. Fine cut, high quality.

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

- 377-379 Paddy.
- 380-383 Sessamum Seeds. Black and white.
- 384 Green Beans.
- 385 Yellow “
- 386 Broad “
- 387 Yellow Peas.
- 388 Black Beans.
- 389 Black and yellow Beans.
- 390 Yellow “
- 391 Black “
- 392 Black Fungus.
- 393 Lily Flowers.
- 394 Lotus Nuts.
- 395 Cabbage Seed.



## GROUP 87.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

## Miscellaneous Plants and Their Products.

## NOTES ON CHINA TEA.

By Wm. MacDonald, A.R.S.M., F.I.C., F.C.S., I. M. Customs, China.

The tea plant has been cultivated by the Chinese for more than a thousand years—some hold for fifteen hundred—and native tradition says that it was discovered by Chin Nung, who lived 2737 B. C. Whether this latter statement be true or not, the infusion of its dried leaves as a beverage is mentioned by a Chinese writer of the sixth century, and in 793 A. D., a tax was levied on tea by the government, (Enclo. Brit.) The early travelers from the West—Portuguese, Dutch and English—mention it as forming a feature of Chinese social and commercial life; and during the last century and a half, tea has won for itself a place in the economy of all civilized nations, nearly half the inhabitants of the globe now using it in one form or another. Its English name is derived from a word in the Amoy dialect, "tay" (ch'a in Mandarin); and the term is applied to the plant itself, and also to the infusion of its leaves.

The tea plant (*Ternströmiaceae*, *Thea sinensis*), found in two varieties in China, is a bushy, hardy evergreen, closely allied to the *Camellia*, that can grow over a wide range of climate, and is indigenous to South and Mid-China, Southern Japan and Northern India. In cultivation it is allowed to reach a height of about three feet, but rarely five; it is stated, however, that wild in Assam it attains to thirty or forty feet, with leaves nine inches long, and a stem about one foot in diameter. The flowers are single and white, appearing in great numbers in winter and spring. The leaves are elliptical, serrated and veined. In China they are very seldom more than four inches long; and those used in commerce do not, as a rule, exceed two inches long by one inch broad. During the progressive stages of development, the veins and cellular structure are characteristic, so that an expert can tell with fair accuracy the age of a particular leaf. The cultivator, however, does not aim at greatness of size, but at goodness of quality and flavor.

Practical experiments have been made in the West Indies, South Carolina, some of the Southern States of South America and Brazil, in South Africa and also in Australia, with more or less success; while of recent years the enormous development of the tea industry in India and Ceylon forms quite a feature of international commerce.

In order to flourish and bear leaves worthy of being preserved—the tea plant requires a tropical moist climate where copious rains fall, and a soil suited to its peculiar needs—moderately rich, but somewhat sandy and friable, well drained, yet not lacking in

moisture, particularly the subsoil. These favorable conditions are found on the hill slopes and in the valleys of the provinces of Kuangtung, Fukien and Chekiang; but especially does tea grow to perfection in the Yangtze Valley—Kiangsu, Anhui, Kiangsi, and in Hupeh and Hunan, the regions of China in which black tea is now principally produced.

The tea of commerce is of two kinds, **black and green**, which at one time were thought to be the products of two different plants; but it has been established that the difference depends entirely upon the various processes employed in their preparation.

**The Tea Season.** The tender leaves and leaf-buds are gathered at three of four periods during the season, each crop gradually decreasing in fragrance and value; but only the first and part of the second are sent abroad, the balance being converted into the coarser grades consumed by the poor classes in China. The first crop begins early in April, the second a month later, the third in July, and the fourth extends over August, into September; the exact dates vary a little according to latitude, and as to whether the season be late or early.

**Preparation.** The different operations of withering, squeezing, fermenting, rolling and firing are not followed with unvarying observance either of order or of duration of time, each district having evolved the details of its own special method; still, in order to secure the maximum combination of uniformity and fineness of quality in the final product, each step in the curing of a special picking has to be performed with regularity and great watchfulness; delay in finishing one operation or hastiness in another may utterly spoil the whole picking.

**Green Tea.** The newly gathered leaves are spread out thinly on bamboo trays, and exposed for two or three hours in order to dry and partially wither. They are then thrown in handfuls on to a hot iron pan, where they are kept in rapid motion for four or five minutes. As the heat acts on the sap, the leaves become soft and flaccid, they crackle and give off vapor. They are then transferred to a rolling table of rattan or bamboo, where the workmen each seize a handful and make it up into a ball of a size convenient to manipulate, which is rolled and squeezed to get rid of some of the juice, and to twist the leaves. The balls pass from one workman to another who repeat the operation till at last careful examination shows that the squeezing and curling are finished, and the color of the proper shade. The leaves are now opened out and fired a second time by roasting in iron pans under which burns a charcoal fire. If necessary the leaves are rolled and fired again. The final roasting is done at a temperature which completely dries them. "And all is conducted as quickly as possible in order to conserve the green color and prevent fermentation." For the finest qualities firing and rolling may be repeated a fourth time. When finished the leaves are carefully sifted and picked, and then winnowed free from dust; thus they pass into the market as "lü cha" or green tea.

It will be noted that green tea retains nearly all its original oil and sap, and it is consequently more bitter than black tea.

**Black Tea.** Strictly speaking we may take it that the leaves for green and black tea both undergo fermentation; for as soon as the leaf is picked it begins to wither, and chemical changes must result; but the degree to which fermentation is allowed to proceed in the case of green tea is very slight; while with black tea it is induced, and forms an essential element in its preparation.

The fresh leaves to be converted into black tea are exposed in large bamboo trays to the air, and sometimes to sunlight, for several hours; or it may be they are kept over night. During this withering process they are tossed about and beaten at intervals till they are soft. They are then heaped up and allowed to stand for an hour or more, during which time they change to a darker color. They are now transferred to a hot iron pan on which they are moved, and shaken about for five minutes, till soft and pliable, and then rolled, as above described in the making of green tea, but in this case with the purpose of expressing as much as possible of the juice.

Sometimes, however, the sap is expressed before firing by putting the partially dried leaves into cotton bags, which are placed in wooden boxes the sides of which are pierced with numerous holes. Here they are pressed and kneaded in order to extract the juice, which "flows out through the holes as a semi-vicid greenish fluid, and the amount expressed is considerable." The object of this is to remove some of the tannin, which if left in would render the infusion too bitter. (I. M. Customs, Yellow Book. "Tea.") After rolling, the leaves are transferred to baskets and covered up in order to favor the fermentative action. The temperature rises sensibly, and is sustained till the chemical changes have gone far enough, after which the leaves are shaken out and spread on trays.

The tea is next thrown on to hot iron pans and rapidly shaken about for four or five minutes, as already noted. It is at this stage that the characteristic aroma of tea comes out. The operations of roasting and rolling are repeated as often as juice can be expressed, but the number of times depends on the custom of the locality, the quality of leaf manipulated, and the demands of the market. Congou tea which is one of the well known names, means "skillfully worked." As a rule the final firing—usually the second or third—is performed by the tea-man, that is the wholesale buyer, who establishes himself at a convenient center where he purchases from the growers, and classifies and blends the various pickings that go to make up the "chops." These he selects from the tea of a district that yields a uniform product. He it is who gives the tea its final sifting and sorting, and packs it in lead-lined boxes ready for export.

Teas are commonly named after the districts that produce them, and they are further denoted by a "chop," which in a somewhat indefinite manner, indicates their peculiar flavor. This, however, changes from year to year, and the watching and valuing of

it, is the special province of the "ch'asee," or tea-taster, who is an expert, not only in testing the fineness and value of tea, but also in knowing what chops suit, for the time being, the taste of the different markets of the world.

The following are the names of the chief districts that produce the black tea exported from Hankow:

**Kiangsi.** Ping Hsiang, Kiukiang, Man Kiang, Keemun, Wen Kai, Liu Ting, Liu Chow-Chi-an, Ho Kow.

**Hupei.** Ichang, Onfa, Nieh Chia Szu, T'ao Yüen, Yang Lou Tung, Kao Chi'ao, Tung Shan, Yang Lou Ssu, Li Ling, Hsiang Tan, Hsiang Yin, Yung Feng, Tsung Yang.

**Hunan.** Chang Shou Kai, Li Lin, Liu Yang.

The cultivation and preparation of tea have nowhere in the world yet reached the highest possible state of perfection. Mr. Bredon (now Sir Robert) said in 1887: "All (foreign tea merchants) seem to make light of the question of chemical composition, the knowledge of which I personally consider is an absolute necessity if one wants a really correct idea of where-in the difference between Indian and Chinese Teas consists, and how much of that difference is traceable to original quality of leaf, and how much is due to the diverse processes of preparation to which each variety is particularly subjected." Exact quantitative knowledge regarding the organic substances present in tea leaves at the time of picking and throughout the various stages of preparation, is not available. Not much even is recorded about the quantities of the constituents of aqueous infusions, such as are ordinarily drank. Still, there is good reason to believe that the important therapeutic and agreeable properties of tea depend chiefly upon three substances, viz: Theine, Tannin and Oil of Tea.

**Analysis.** Dr. Bell, in his "Chemistry of Foods," gives the following analysis of two China teas:

	Congou (Black.)	Young Hyson (Green.)
Moisture .....	8.20	5.96
Theine .....	3.24	2.33
Albumen, insoluble .....	17.20	16.83
Albumen, soluble .....	.70	.80
Extractive by alcohol, containing nitro- genous matter .....	6.79	7.05
Dextrin or Gum .....	.....	.50
Pectin and Pectic Acid .....	2.60	3.22
Tannin .....	16.40	27.14
Chlorophyll and Resin .....	4.60	4.20
Cellulose .....	34.00	25.90
Ash .....	6.27	6.07
	<hr/> 100.00	<hr/> 100.00



The following results obtained by Professor Dittmar, F. R. S., from two samples of tea, one India and the other China, each at  $\frac{1}{8}$  d a pound, may be of some interest in comparing the amounts of Theine and Tannin in each case:

I.	Indian. Per cent.	China. Per cent.
Theine .....	3.78	4.10
Tannin .....	9.68	6.16

II. Number of grains of Theine and Tannin present in the infusion derived from 100 grains of tea leaves:

	Indian.		China.	
	10 min.	20 min.	10 min.	20 min.
Theine found .....	3.01	2.96	3.32	3.37
Tannin found .....	5.96	6.53	5.50	3.86

III. Quantities of Theine and Tannin in the infusion per respectively 100 parts of total Theine and 100 parts of total Tannin in the tea leaves infused.

	Indian.		China.	
	10 min.	20 min.	10 min.	20 min.
Theine .....	79.00	79.00	81.60	81.60
Tannin .....	61.60	67.50	58.20	64.20

**Theine** is an alkaloid ( $C_8H_{10}N_4O_2$ ) rich in nitrogen, readily soluble in hot water, and to it is due the beneficial and stimulating properties of tea, which contains up to 4% of it.

**Tannin** has a bitter, pungent taste; its presence in large quantities is certainly deleterious, and being the most abundant of the soluble substances in the leaf, it is very important to get rid of as much of it as possible; this is what extraction of the juice and fermentation tend greatly to effect.

**Oil of Tea** is a volatile stimulating substance to which the characteristic odor of tea is principally due.

We must now note the all important and complicated quality called flavor, which although, from the commercial point of view, it takes the first place, does not lend itself to detailed scientific analysis. It is governed by the presence of substances that affect the senses of taste and smell—the most prominent of which is oil of tea—yet the amounts of these delicate ingredients in tea are so small as to be quite beyond quantitative determination and individual separation. The high class black teas of China, however, unquestionably possess to a greater degree than any others the properties that contribute to fineness of flavor and excellence of quality. They yield a refreshing, wholesome beverage that invigorates both mind and body; it produces activity of thought and restores energy to the weary muscles, soothing while gently ex-



hilarating, and differing from most other stimulants in that it leaves behind neither exhaustion nor collapse.

**How to make tea.** Heat the tea pot by pouring into it some hot water, and then decant. For every pint of water that the tea-pot holds, use an ordinary teaspoonful of leaves, and pour over them boiling hot water to the required amount. Cover the pot with a cosey and allow infusion to proceed for five minutes (as tea tasters do). The leaves should be placed loosely in some contrivance whereby they can be removed, such as a clean linen or cotton bag, a tea-egg, of silver or nickel gauze or a perforated cylinder suspended in the inside of the pot from its mouth. For good tea ten minutes' infusion is too long; if extra strength is desired, use more leaves, do not prolong infusion; sugar and cream may be added according to taste, and instead of cream a piece of lemon as is done in Russia.

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Exhibit  
Number.

- |         |                 |
|---------|-----------------|
| 396-397 | I. Cheong Chop. |
| 398-399 | Hsien Pin Chop. |

Tea—Ichang District—yields the finest teas for quality and flavor. They are produced only in limited quantity, and are mostly exported to Russia.

- |         |                  |
|---------|------------------|
| 400-401 | Kee Hing Chop.   |
| 402-403 | Teen Hing Chop.  |
| 404-405 | Foo Cheong Chop. |

Tea—Ningchow District. These teas are grown on the high hills of the district, and are undoubtedly among the very finest and most delicate flavored Congou teas produced in China.

- |         |                 |
|---------|-----------------|
| 406-407 | Mut Wha Chop.   |
| 408-409 | Shing Kee Chop. |

Tea—Onfar (or Onfa) District is a very large one that produces teas noted for their strength and aromatic flavor, both of which qualities vary somewhat according to the elevation.

- |         |                 |
|---------|-----------------|
| 410-411 | Sin Chun Chop.  |
| 412-413 | Hoey Yoey Chop. |
| 414-415 | Ming Gua Chop.  |

Tea—Kee Mun District producing black teas of high quality that yield a strong liquor.

- |         |  |
|---------|--|
| 457-458 | Tea Oil, expressed from tea seeds, is an excellent lamp oil. |
| 466     | Rice, glutinous.   |
| 467-68  | “ white; 2 qualities.  |

Exhibit  
Number.

- 469 Rice, a specially fine grain from a locality near to Siangtan. The fields are watered from a well, which supplies about 600 acres of ground. This grain is some 10% heavier than other rice.
- 470 Chin Kong Rice.
- 471 Chang Sha Rice.
- 472 Wheat, hulled; from Chang-sha.
- 473 Wheat, hulled, from Yochow.
- 474 Wheat, hulled; from Hankow.

#### GROUP 89.

#### PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

- 475 Almonds.
- 476 Red Dates.
- 477 Black Dates.
- 478 Dried Persimmons.

#### GROUP 93.

#### SYRUPS AND LIQUORS—DISTILLED SPIRITS—COMMERCIAL ALCOHOL.

- 479 Samshu (wine), red; distilled from Barbadoes millet, (Kao liang.)
- 480 Samshu (wine), white; distilled from Barbadoes millet.
- 481 Samshu (wine), yellow; distilled from wheat.

#### GROUP 95.

#### INEDIBLE AGRICULTURAL PRODUCTS.

- 482 Cotton Plant.
- 483 Raw Cotton with seeds.
- 484 Cotton Seed, Pods with seed.
- 485 Tea Seed, dried.
- 486 " " with husk.
- 487 " " from Hengchow.
- 488 " " from Hsiang-tan.
- 489 Vegetable Tallow.
- 490 Seeds.
- 491 Wood Oil seeds.
- 492 Cotton Seeds.
- 493-495 Wood Oil, black and white. The wood oil tree—*Aleurites cordata*, M. Arg.—was scattered about among the fields. It seems to prefer thin-soiled rocky ground, being met with in great abundance on the banks of the Yangtze west of Ichang. It grows to a height of about fifteen

Exhibit  
Number.

feet, and has large beautiful, shady green leaves, with bunches of small pink white flowers. It produces a large green fruit like an apple, the large pips or seed of which contain the oil for which the tree is famous. The fruit is gathered in August and September. Primitive wooden presses with wedges are used for extracting the oil, which is sent to market in wooden tubs with tight fitting lids, and is employed for a variety of purposes, such as the manufacture of paint, varnish, waterproof paper, umbrellas, as well as for lighting.

- 496 Vegetable Tallow from the fruit of the varnish tree (*rhus vernicifera*.)
- 497 Vegetable Tallow manufactured at Shasi from the seeds of the Tallow Tree (*Stillingia sebrifera*.)
- 498 Vegetable oil manufactured at Shasi from the seeds of the Tallow Tree; used principally as a lamp oil.
- 499 Animal Tallow.
- 500 Gallnuts, smooth, (*Nux gallae*.) These are the galls produced by a coccus upon the *Rhussemi Alata* tree. The nuts are steamed to kill the insects. These galls are used by dyers and tanners to produce a black color, or are mixed with cochineal and other coloring substances to produce gray, brown and fawn tints. Largely employed in the manufacture of foreign ink.
- 501 Gallnuts, horny.
- 502 Gallnuts, cones.
- 503 Gallnuts, acorns.

#### GROUP 96.

#### USEFUL INSECTS AND THEIR PRODUCTS.

- 504 Yellow Cocoons.
- 505 Yellow Bee's Wax. The honey combs are boiled and the liquid product is cooled in a mould; used for coating pills, for polishing woodwork, and in the manufacture of candles.
- 506 White Wax. The excreted product of an insect, (*coccus pela*), that lives on the leaves of a kind of privet (*Ligustrum lucidum*). Szechuen is the chief source of production, but Kwei-Chow, Hunan, Fukien, Che Kiang and Anhui also supply a certain amount. It is used in the manufacture of candles, but since the great increase in the use of kerosene oil lamps the cul-

Exhibit  
Number.

ture of the wax insect has greatly declined. It is also used for giving a gloss to silk, and in medicine for covering pills.

#### GROUP 113.

#### PRODUCTS OF THE CULTIVATION OF FORESTS AND FOREST INDUSTRIES.

- 507 Elm. (*Saphora Japonica*). The blossoms are used for making a yellow dye, and the timber for tillers and helms.
- 508 Cedar. (*Thuja orientalis*). Used in boat-building and making furniture.
- 509 Pear tree. (*Pyrus sinensis*). Used for furniture and joinery.
- 510 White pine. (*Cunninghamia sinensis*). Used for house construction and common carpentry.
- 511 Red pine. Used for house construction and as piles.
- 512 (*Ligusticum sinense*).—Used for buckets, tubs and boat building.
- 513 Willow. (*Salix babylonica*). Used for special beams in house construction.
- 514 Boix. (*Boixus sempervirens*). Used for chopsticks, cups and spoons.
- 515 (*Cedrela odorata*).—The buds are boiled in water and eaten.
- 516 Camphor Wood. (*Laurus Camphora*). Used in cabinet making and boat building.
- 517 Coir. This name is given to the fibrous integument of undeveloped or abortive leaves or a special coating to protect each year's budding leaves of various species of palm trees (*Chamoerops excoelsa* C. *Fortunei*) from which they are gathered in spring. The fibre is not long but is strong, and useful in making ropes, brooms, brushes, etc.
- 518 Coir fibre, combed. The raw product is softened by steeping in water and combed with an iron comb.
- 519-523 Bed Mats. The grass from which these much-prized mats are wove grows on the hills in the south of Hunan adjoining Kuangtung. They are a most useful and cooling adjunct to a couch in hot weather.
- 524 Coir rain coat; used by the poorer classes, especially by laborers.
- 525 Resin.

## GROUP 115.

## WORKING OF MINES, ORE BEDS AND STONE QUARRIES.

Exhibit  
Number.

- 526 Gold washing Pan and bamboo holder. With this Primitive pan a Chinese will laboriously toil for some six cents gold per day. The bamboo tube is the receptacle into which the gold specks are carefully washed after each panful has been treated. This tube is tied either to the leg or around the waist. Alluvial gold is found in many parts of China but it hardly repays the labor of working. After summer floods around Yochow, men—chiefly wind-bound crews of boats and rafts—may be seen to work, happy if they can add a few cents to their wages. The Yangtze river is known in its upper reaches as the "River of gold sand," and the same name it would seem might be applied to the Hunan rivers in their mountain homes.

## GROUP 116.

## MINERALS AND STONES, AND THEIR UTILIZATION.

- 527 Saltpetre, from Changsha.  
 528-529 Sulphur from Lichow.  
 530 Coke from Hengchow.  
 531 Hard Coal, from Hengchow.  
 532 Anthracite Coal, from Chang Yang in Hupeh.  
 533 Anthracite Coal, from Ho Yung in Hupeh.  
 534 Antimonite. Sulphide of antimony, from Hengchow.  
 535 Math. Malted sulphide of antimony. This is first furnace product on the way to extraction of the metal. This math or regulus is sent to Hankow where it is refined.  
 536 Bulende. Sulphide of zinc from Hengchow. The ore is exported to Hankow where it is concentrated and then re-exported to Europe.  
 537 Galena. Sulphide of lead; from Hengchow.  
 538 Copper carbonate from Feng Huang.  
 539 Cinnabar. Mercury sulphide, from Feng Huang.  
 540 Vermilion. Mercury sulphide, from Chen Chow.  
 541 Vermilion, from Hankow.  
 542 Copper Ore, from Yochow.  
 543-544 Galena. Sulphide of lead, from Chin Chow.  
 545 Nickel.  
 546-547 Auriferous Quartz, from Ping Chiang.



Exhibit  
Number.

547a	Haematite.	Massive Ferric oxide.
547b	Pyrolencite.	Massive Manganic oxide.
547c	Limestone.	Massive Carbonate of Calcium.

The Ta-Yeh mines, about sixty miles lower down the Yangtze than Hankow were rediscovered some ten years ago, at a time when the Chinese seriously began to undertake mining operations. The name of the county, meaning "great smelting" suggested to the Viceroy Chang-Chih-Tung that the place had at some former period been the scene of metallurgical works, and after search an enormous deposit of iron ore was found, accompanied by a certain amount of manganese ore; with good limestone near at hand, and also there were discovered distinct traces of former smelting operations, which are supposed to date as far back as the Tang dynasty. The ore is used in the Han Yang Iron Works and also exported to Japan.

#### GROUP 118.

#### METALLURGY.

548	Pig Iron, 5 specimens.
549	Rolled Steel Angles; 2 specimens.
550	Rolled Steel Rods; 9 "
551	Rolled Steel Angles; 2 "
552	Rolled Steel Bars; 6 "
553	Section of Steel Rail showing bolted joint.

In 1893 the Hupeh Government Iron and Steel Works near the city of Han Yang were established by His Excellency, the Viceroy Chang Chih Tung. The total capital invested amounted to six million taels. The yearly manufacture of iron amounts to about two hundred thousand tons, and the yearly expenditure to about one million two hundred thousand taels. For every ton of iron produced, one tael is paid to the Government as a sort of refund of the capital invested. Besides the steel required for the arsenal, these works produce the rails used in the construction of the Peking-Hankow railway.

554	Pig iron from Paoking, prepared by native methods.
555	Iron bars from Paoking " " " "
556	Steel from Changsha; " " " " It enjoys a considerable reputation in and out of Hunan.

#### GROUP 121.

#### PRODUCTS OF HUNTING.

##### Feathers:

557	Reeve's Pheasant.
558	Golden Pheasant.
559	Heron.

Exhibit  
Number.

560	Heron.
561	Heron.
562	Duck.
563	Duck.
564	Duck.
565	Duck.
566	Wild Duck.
567	Mandarin Duck.
568	Vulture.
569	Royal Eagle.
570	Brown Eagle.
571	Yellow Eagle.
572	Striped Eagle.
573	Eagle down.
574	Bustard.
575	Swan.
576	Crane.
577	Corean Crane.
578	Owl.
579	Silver Pelican.
580	Goose.
581	Gull.
582-583	Fowl.

## GROUP 127.

## ETHNOLOGY.

- 584 Domestic Shrine to the God of Wealth. No Idol in China is more universally worshipped than T'sai Shen Yeh, the God of Wealth. His shrine is to be found in nearly every home, high and low are always ready to burn a stick of incense before him. He is considered to be the deified spirit of Pi-Kan—a sage of the 12th century, B. C., who was a relative of the infamous tyrant Chou Hsin, the last ruler of the Shang dynasty. Pi-Kan reproved him for his wickedness, whereupon the emperor ordered that the sage's heart should be cut out in order to see if there were really seven orifices in the seat of the wise man's intelligence, as commonly believed to be the case.

EXHIBITED BY A. F. SCHEPENS.

Imperial Customs Service, Hankow.

GROUP 19.

INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS,  
ETC.—COINS AND MEDALS.

Exhibit  
Number.  
39

Collection of Chinese, Armamese, Japanese and Korean Coins and Charms. The special attention of numismatists is directed to this exhibit, for in some of its features it is probably unique, notably as regards ancient knife coins and iron cash of the Nan Sung Dynasty. There is not a single dynasty, or rebel ruler, however ephemeral, whose coinage is unrepresented.

## CHINESE COINS.

### I. Ku Pu or Ancient Coins.

[illegible]

Various dates are assigned to the preceding coins. Some authors place them as early as 2255 before Christ, however, not one gives them a more recent date than 720 before Christ.

10	II. Ch'i Tao or knife coins of the state of Ch'i		
	B. C., 683—B. C., 263.....	shape	F
15	III. Lieh kuo Tao or knife coins of the state of		
	Lieh B. C. 720.....	"	G
142	IV. Ming Tao or knife coins of the City of		
	Ming B. C. 481—B. C. 255.....	"	H
5	V. Kuei Tou Ch'ien or Ghost's head money B.		
	C. 612—B. C. 589.....	"	I
12	VI. Yüan Fa or Round shaped coins Chou Dy-		
	nasty B. C. 660—B. C. 336.....	"	J
5	Ch'in Dynasty B. C. 220.....	"	K

Western Han Dynasty.

1	Emperor Kao Ti B. C. 206.....	“	“
7	Empress Lü Hou B. C. 187.....	“	“
19	Emperor Wen Ti B. C. 179—B. C. 156.....	“	“
10	“ Wu Ti B. C. 140—B. C. 86.....	“	“

No. of  
coins.

41	Usurper Wang Mang A. D. 9-23.....	shape J
3	" Wang Mang A. D. 9-23.....	" K
15	" Wang Mang A. D. 9-23.....	" L
2	Ruler Kung Sun Shu A. D. 23.....	" J

**Eastern Han Dynasty.**

1	Emperor Kueng Wu Ti A. D. 25-58.....	" "
1	" Ling Ti A. D. 186.....	" "

**Epoch of the Three Kingdoms Minor Han Dynasty.**

3	Emperor Ch'ao Lieh Ti A. D. 221-223.....	" "
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**Eastern Wu Dynasty.**

2	Emperor Ta Ti A. D. 222-252.....	" J
3	" Fei Ti A. D. 252-256.....	" "
3	Ruler Shih Lè A. D. 319-322.....	" "

**Liu Sung Dynasty.**

1	Emperor Wen Ti A. D. 424-454.....	" J
1	" Hsiao Wu Ti A. D. 454-465.....	" "
4	" Fei Ti A. D. 465.....	" "

**Liang Dynasty.**

7	" Wu Ti A. A. D. 502-550.....	" J
8	" Ching Ti A. D. 555-557.....	" "

**Northern Wei Dynasty.**

1	" Hsiao Wen Ti A. D. 471-500.....	" "
4	" Hsiao Chuang Ti A. D. 528-530.....	" "

**Northern Ch'i Dynasty.**

1	" Wen Hsüan Ti A. D. 550-560.....	" "
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**Ch'en Dynasty.**

1	" Hsüan Ti A. D. 569.....	" "
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**Northern Chou Dynasty.**

8	" Wu Ti A. D. 564-572.....	" "
4	" Hsüan Ti A. D. 578-580.....	" "

**Sui Dynasty.**

3	" Kao Tsu A. D. 581-601.....	" "
1	Ruler Hsiao Hsie A. D. 617.....	" "
65	Unclassed Wu Chu Coins . . . . .	" "

Wu Chu Coins have been issued from the Han to the T'ang Dynasty. It is not possible to give the exact date for each of these coins.

No. of  
coins.**T'ang Dynasty.**

25	Emperor	Kao Tsu A. D. 618-627.....	shape	J
1	"	Kao Tsung A. D. 650-683.....	"	"
10	"	Su Tsung A. D. 756-763.....	"	"
1	"	Tai Tsung A. D. 763-780.....	"	"
2	"	Te Tsung A. D. 780-785.....	"	"
2	"	Chao Tsung A. D. 889-905.....	"	"
34	"	Wu Tsung A. D. 841-847.....	"	"
2	Rebel	Shih Ssu Ming A. D. 761.....	"	"
1	Rebel	Huang Ch'ao A. D. 880 .....	"	"

**Posterior T'ang Dynasty.**

1	Emperor	Chuang Tsung A. D. 923-926.....	"	"
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**Posterior Chin Dynasty.**

2	"	Kao Tsu A. D. 936-943.....	"	"
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**Posterior Han Dynasty.**

3	"	Kao Tsu A. D. 937-948 .....	"	"
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**Posterior Chou Dynasty.**

20	"	Shih Tsung A. D. 954-960.....	"	"
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**Former Shu State.**

5	Ruler	Wang Chien A. D. 890-918.....	"	"
3	Ruler	Wang Tsung Yen A. D. 919-925.....	"	"

**Southern Han State.**

1	Ruler	Liu Yen A. D. 911-942.....	"	"
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**Southern T'ang State.**

9	Ruler	Li Ching A. D. 943-961.....	"	"
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**Great Min State.**

2	Ruler	Wang Shen Chih A. D. 892-925.....	"	"
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**Ch'u State.**

1	Ruler	Ma Yin A. D. 896-930.....	"	"
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**Min Dynasty.**

1	Emperor	Wang Yen Chen A. D. 943.....	"	"
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**Sung Dynasty.**

16	"	T'ai Tsu A. D. 960-976.....	"	"
14	"	T'ai Tsung A. D. 976-998.....	"	"
9	"	Chen Tsung A. D. 998-1023.....	"	"
25	"	Jen Tsung A. D. 1023-1056.....	"	"
5	"	Ying Tsung A. D. 1064-1068.....	"	"
27	"	Shen Tsung A. D. 1068-1086.....	"	"
33	"	Che Tsung A. D. 1086-1101.....	"	"
49	"	Hui Tsung A. D. 1101-1119.....	"	"
4	"	Ch'in Tsung 1126.....	"	"



No. of coins.		Southern Sung Dynasty.		
18	Emperor Kao Tsung	A. D. 1127-1163.....	shape J	
65	"	Hsiao Tsung A. D. 1163-1190 .....	" "	
36	"	Kuang Tsung A. D. 1190-1195.....	" "	
166	"	Ning Tsung A. D. 1195-1225.....	" "	
81	"	Li Tsung A. D. 1225-1265.....	" "	
11	"	Tu Tsung A. D. 1265-1275.....	" "	
1	"	Tuan Tsung A. D. 1276-1278.....	" "	
1	"	Ti Ping A. D. 1278 .....	" "	
2	"	Kung Ti A. D. 1275-1276 .....	" M	

### Liao Dynasty.

2	"	T'ai Tsu A. D. 916-925 .....	" J	
2	"	Sheng Tsung A. D. 983-1031.....	" "	
5	"	Tao Tsung A. D. 1055-1101.....	" "	
3	"	T'ien T su A. D. 1101-1225.....	" "	
1	Coin issued by Liu Yü of Wei Ch'i A. D. 1120..		" "	

### Hsia Dynasty.

1	Emperor Ch'ung Tsung	A. D. 1087-1139.....	" "	
2	"	Jen Tsung A. D. 1139-1194.....	" "	
1	"	Hsiang Tsung A. D. 1206-1211.....	" "	
1	"	Shen Tsung A. D. 1211.....	" "	

### Chin Dynasty.

1	"	Hai Lung Wang A. D. 1149-1161....	" "	
8	"	Shih Tsung A. D. 1161-1190.....	" "	
2	"	Chang Tsung A. D. 1190-1209.....	" "	
1	"	Hsüan Tsung A. D. 1213.....	" "	

### Yuan Dynasty.

2	"	Ch'eng Tsung A. D. 1295-1308.....	" "	
4	"	Wu Tsung A. D. 1308-1312.....	" "	
11	"	Sun Ti A. D. 1333-1341.....	" "	

### Coins Issued by Rebels at the End of the Yuan Dynasty.

1	Ruler of Sung, Han Lin Eurh	A. D. 1355-1366.	" "	
4	Ruler of T'ien Yüan, Hsü Shou Hui	A. D. 1351-1360 .....	" "	
1	Ruler of Han, Ch'en Yu Liang	A. D. 1360-1364.	" "	
1	Ruler of Wu, Chang Shih Ch'eng	A. D. 1354-1367 .....	" "	

## Ming Dynasty.

No. of coins.			
27	Emperor T'ai Tsu A. D. 1368-1399.....	shape J	
1	" Hui Ti A. D. 1399-1403.....	" "	
1	" Ch'eng Tsu A. D. 1403-1425.....	" "	
1	" Jen Tsung A. D. 1425-1426.....	" "	
1	" Hsüan Tsung A. D. 1426-1436.....	" "	
1	" Ying Tsung A. D. 1436-1450.....	" "	
1	" Ying Tsung A. D. 1457-1465.....	" "	
1	" Hsien Tsun A. D. 1465-1488.....	" "	
1	" Hsiao Tsung A. D. 1488-1506.....	" "	
4	" Wu Tsung A. D. 1506-1522.....	" "	
1	" Shih Tsung A. D. 1522-1567.....	" "	
1	" Mu Tsung A. D. 1567-1573.....	" "	
12	" Shen Tsung A. D. 1573-1620.....	" "	
4	" Kuang Tsung A. D. 1620-1621.....	" "	
21	" Hsi Tsung A. D. 1621-1628.....	" "	
60	" Chuang Lieh Ti A. D. 1628-1642....	" "	

## Coins Issued by Descendants of the Ming Emperors.

2	Wu Wang A. D. 1645.....	" "
4	Fu Wang A. D. 1645.....	" "
5	T'ang Wang A. D. 1645.....	" "
17	Yung Ming Wang A. D. 1646.....	" "

## Coins Issued by Rebels at the End of the Ming Dynasty and Beginning of Ch'ing Dynasty.

2	Li Tzu Ch'eng A. D. 1637-1644.....	shape J
3	Chang Hsien Chung A. D. 1644.....	" "
5	Sun K'o Wang A. D. 1655.....	" "
17	Wu San Kuei A. D. 1674.....	" "
4	Wu Shih Fan A. D. 1679.....	" "
3	Keng Ching Chung A. D. 1676.....	" "
1	Recent Rebel Coin .....	" "
2	Chinese Turkistan Coins.....	" "

## Ch'ing or Reigning Dynasty.

2	Emperor T'ai Tsu Kao Huang Ti A. D. 1616-1627 .....	" "
1	" T'ai Tsung A. D. 1627-1644.....	" "
59	" Shih Tsu A. D. 1644-1662.....	" "
28	" Sheng Tsu Jen Huang Ti A. D. 1662-1723 .....	" "
16	" Shih Tsung Hsien Huang Ti A. D. 1723-1736 .....	" "
38	" Kao Tsung Shun Huang Ti A. D. 1736-1796 .....	" "

No. of  
coins.

32	Emperor Jen Tsung Jui Huang Ti A. D. 1796-1821	shape J
46	" Hsüan Tsung Ch'eng Huang Ti A. D. 1821-1851	" "
	1851	" "

**Coins Issued by the T'ai P'ing Rebels.**

9	Hung Hsiu Ch'üan A. D. 1851-1864	" "
119	" Wen Tsung Hsien Huang Ti A. D. 1851-1862	" "
66	" Mu Tsung Yi Huang Ti A. D. 1862-1874	" "
45	Reigning Emperor with title of Kuang Hsü A. D. 1875	" "

**ANNAMESE COINS.****Ly Dynasty.**

1	King Nhon Tong A. D. 1072-1128	" "
1	King Cao Tong A. D. 1176-1211	" "

**Tran Dynasty.**

2	King Thai Tong A. D. 1225-1258	" "
2	" Du Tong A. D. 1342-1370	" "
1	Rebel Su A. D. 1391-1392	" "
1	" Ho Qui Ly A. D. 1402-1403	" "
1	" Ho Han Thoung A. D. 1403-1407	" "
5	" Li Loi A. D. 1426	" "

**Le Dynasty.**

3	King Nhon Tong A. D. 1443-1460	" "
	" Thanh Tong A. D. 1460-1498	" "
1	" Hien Tong A. D. 1498-1505	" "
1	" Thuong Duc De A. D. 1509-1517	" "
1	" Than Tong A. D. 1648-1662	" "
3	" Du Tong A. D. 1705-1727	" "
23	" Hien Tong A. D. 1740-1785	" "
8	" Chien Tong De A. D. 1785	" "
4	Rebel Nguyen van Nhac A. D. 1777-1792	" "
9	" " " Huc A. D. 1786-1791	" "
4	" " " Toan A. D. 1791-1800	" "

**Nguyen Dynasty.**

7	King The To Cao Hoang De A. D. 1776-1820	" "
3	" Thanh To Nhon Hoang De A. D. 1820-1838	" "
2	" Hien To Chuong Hoang De A. D. 1838-1845	" "

No. of  
coins.

2	Ruler Mac Dang Dung A. D. 1527-1530.....	shape J
1	" " " " A. D. 1530-1541.....	" "
1	Rebel Nung Van Van A. D. 1832.....	" "
11	Doubtful annamese coins A. D. 1600 to date....	" "

## JAPANESE COINS.

1	Emperor Kuan-Mu-Tenno A. D. 782-805 .....	" "
1	" Sei-Wa-Tenno A. D. 870 .....	" "
1	" Go-Yo-Zei-Tenno A. D. 1595-1614....	" "
4	" Mei-Sio-Tenno A. D. 1624-1643.....	" "
1	" Rei-Gen-Tenno A. D. 1661-1672.....	" "
1	" Naka-Mikado-Tenno A. D. 1711-1715.	" "
6	" Sakura-Machi-Tenno A. D. 1736-1743,	" "
3	" Go Sakura-Machi-Tenno A. D. 1763-1770 .....	" "
1	" Go Sakura-Machi-Tenno A. D. 1763-1770 .....	" N
2	" Ninko-Tenno A. D. 1835-1846.....	" O
1	" Komei-Tenno A. D. 1847-1864.....	" J

## COREAN COINS.

3	Coins issued A. D. 1102-1107-1392.....	" "
46	" " by the Pyeng An Do Province....	" "
1	Coin " " Ham Kyeng Do Province..	" "
2	Coins " " Hoang Hai " " .....	" "
3	" " " " Kang Ouen " " .....	" "
18	" " " " King Ki " " .....	" "
14	" " " " Relief Department .....	" "
1	Coin " " Board of Works .....	" "
300	Coins " " " " Revenue .....	" "
17	" " " " Land Tax Department .....	" "
1	Coin " " Revenue " " .....	" "
19	Coins " " Pay " " .....	" "
9	" " " " Military " " .....	" "
45	" " " " " " " " .....	" "
44	" " " " Head War " " .....	" "
189	" " " " Military academy .....	" "
13	" " " " Admiralty Department .....	" "
10	" " " " City of Söul .....	" "
72	" " " " town of Song Do.....	" "
1	Coin " " " " Kang Hoa... ..	" "
2	Coins " " Chuen Lo Do Province.....	" "
49	" " " " Kyeng San " " .....	" "

The above Coins were issued from A. D. 1636 to date.

120	Coins used as Amulets, etc., shape J and Sundry.
8	Doubtful Coins .....shape J

Total, 2975

(For shapes, see plate.)

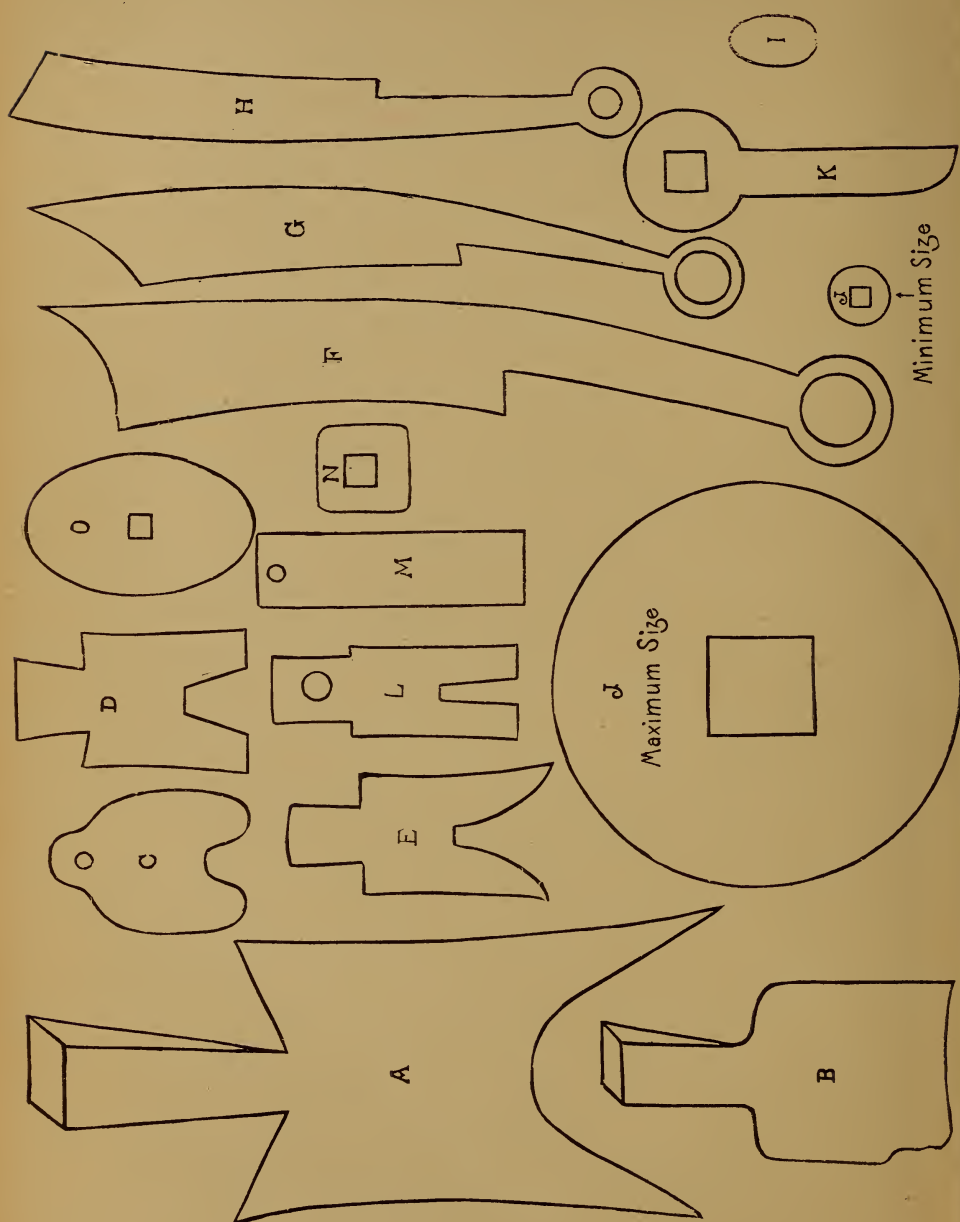


DIAGRAM SHOWING SHAPES OF COIN.



## EXHIBITED BY C. C. STUHLMANN, PH. D.

Commissioner of Customs, Shasi.

## GROUP 82.

## APPLIANCES AND METHODS USED IN AGRICULTURAL INDUSTRIES.

Exhibit  
Number.

376

Model of Vegetable, Tallow and Oil Factory:

- I. Front part containing: (a) Furnace for steaming the tallows and heating the kernels. (b) Mortar for separating tallow from the seeds. (c) Press for extracting tallow and oil.
- II. Back part containing: (a) Husking mill. (b) Crushing mill.

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Notes on the Manufacture of Vegetable Tallow and Vegetable Oil at Shasi, Province of Hupeh.

BY C. C. STUHLMANN, PH. D., COMMISSIONER OF CUSTOMS.

The tallow as well as the oil are obtained from the seeds of a tree known locally as "mu tzu shu," which Giles defines as *Sapium sebiferum*, Roxb. Its fruit forms capsules that open on ripening and disclose 3 or 4 seeds which in size and shape somewhat resemble coffee beans. They are covered with a firm layer of white tallow underneath which is a hard, black shell enclosing an oily kernel. Great quantities of the seeds are brought in from the country during the latter part of the year and sold to the manufacturers at about 2,500 cash a picul\*. The mode of separating the tallow and extracting the oil is as follows:

The seeds are first of all put into wooden tubs provided with a wicker-work bottom and steamed for a considerable time. This is done by placing the tubs on large iron pans in which water is kept boiling by a fire made of coal. When the tallow begins to soften, the contents of the tubs are emptied into stone mortars of a conical shape and pounded by means of a large mallet worked rapidly by a long lever on which three or four boys are treading. This detaches the greater part of the tallow from the shells containing the oily kernels. The resultant mixture, which is of a loose, earthy consistency, is scooped out and thrown on to a bamboo sieve. In sifting, the tallow passes through the meshes of the sieve and is separated from the rest of the seeds. It is now of a dirty brown color and, after being measured off in quantities of about 50 catties, is put on pieces of cloth spread over an iron frame resting on one of the pans already alluded to and steamed a second time. When in a sufficiently liquid state, the contents of the cloth are emptied into an incasement of straw placed in two or more circular iron hoops of about 1½ foot diameter resting on the top of each other so as to make a rough kind of mould. Into

this the tallow is kneaded by one of the workmen using his feet for that purpose, and the cakes thus formed, after being covered on both sides by an additional layer of straw, are put on trays and transported in as hot a state as possible to the press. This consists of a hollow cylinder made of two approximately square logs laid horizontally one on top of the other. Both parts are well banded together and fastened in a wooden frame securely embedded in the ground. The cakes are inserted through a lateral slit between the upper and lower half of the cylinder and placed on edge with the iron hoops still encircling them. A disc of several pieces of strong wood is now set upright against the last of the cakes and pressure exerted by a number of iron capped wooden wedges which are driven in one after the other between the disc and the solid end of the press by what looks something like a battering ram. This instrument is made of a heavy beam, suspended in the middle by a bamboo rope fastened to the roof of the building. Towards the end of the operation, when it becomes more and more difficult to insert the wedges, the man at the press, in order to heighten the effects of the blows, steps backwards a couple of paces and grasping the beam in the middle raises it by a dexterous movement high above his head and then directs its iron-pointed head right on to the wedges with wonderful precision and tremendous momentum. This phase of the work seldom fails to attract a large number of spectators from the street, who, with the characteristic love of the Chinese for the grotesque, much admire the laborious efforts of the man wielding the beam (with a result, by the way, which could be much more effectively obtained by using a hydraulic press). As the pressure increases the tallow commences to run out from the cakes through the bottom of the press and is collected in tubs placed underneath. The temperature is still considerably above solidifying point, one of the conditions on which the success of the process depends, being that tallow in the cakes keeps liquid as long as the pressure is applied. When the iron hoops nearly touch one another the flow ceases and the cakes are removed from the press. As a rule they are practically free from tallow but in cold weather, when the tallow congeals quickly, the cakes are broken up again and submitted for a second time to the various operations already described. After this the cakes are dried in the air and employed as fuel in one of the processes mentioned hereafter. The tallow obtained is of clean, whitish appearance and when cooled down to the consistency of lard is put into bucket-shaped moulds where it hardens into solid blocks of about 90 catties each. A square piece of wood, weighing about one catty, with the name of the firm on it, and said to serve for preserving the exact shape of the block, is inserted in the center. The tallow is now ready for the market and when sent to other places is neatly packed in mats covered with a network made of split bamboo. Its melting point I ascertained to be  $115^{\circ}$  F. ( $46.1^{\circ}$  C.). It sells at about 12,000 cash per picul and is largely used by Chinese in the manufacture of candles.

The seeds containing the oil, which as stated before, were left on the sieve after the tallow had been separated from them, are first

passed through a small handmill of the ordinary Chinese type, the stones of which are roughly grooved so as not to crush the kernels but only crack the shells enclosing them. The mixture is then winnowed and the kernels which are still mingled with a considerable amount of the shells are put into an iron pan tilted up at an angle of  $45^{\circ}$  under which fire is made of the shells and some broken up pieces of the cakes from which the tallow has been extracted already. The contents of the pan are now constantly stirred with a rake in order to prevent scorching, and afterwards transported to the mill which forms by far the most conspicuous part of the establishment. Its main parts are a long wooden arm carried on one end by a pivot in the center of a floor surrounded by a circular stone trough about a foot deep in which a disc-shaped stone roller fixed vertically to the other end of the arm is kept rotating by a blindfolded water buffalo harnessed in front of it. As the stone describes its circular path its wedge-shaped rim which fits loosely into the trough crushes the kernels that are replenished from time to time by one of the workmen. A small broom is dragged behind the stone roller for the purpose of keeping the kernels in proper position. After the crushing has been completed the mass is put into pieces of cloth, heated by steam, made into cakes and eventually the oil is expressed in the same manner as has been described in the manufacture of the tallow. A rude check on the results is supplied by collecting the oil from the press in gauged tubs and ascertaining the height of the liquid, obtained from a certain number of cakes, by a measuring rod. The oil which is used for lamps, etc., sells at about 7,000 cash per picul. The cakes are dried in the air and sold for fertilizing purposes, their value being about 800 cash per picul.

There are thus obtained from the seeds: 1° tallow, 2° oil and 3° fertilizing cakes (besides the tallow cakes which furnish part of the fuel in the manufacture of the oil), but this does not exhaust the list of saleable products as the shells are also ultimately disposed of in the market. As stated above, they are used for supplying the fire under the roasting pans, but only the remnants of oil adhering to them are allowed to be consumed and the shells themselves, after undergoing a process of charring, are raked out and, still containing a high percentage of combustible matter, are sold as fuel for small house stoves at the comparatively high price of 600 cash per picul.

The average yield of 1 picul of seeds, the price of which is, say, 2,500 cash, is given below:

24	catties of tallow at cash 12,000 per picul.	cash, 2,880
12	“ “ oil “ 7,000 “ .. “	840
18	“ “ “ cake “ 800 “ .. “	144
18	“ “ tallow cake used for fuel in working.	
15	“ “ carbonized shells at cash 600 per picul .....	90

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Total cash, 3,954

This leaves a surplus of 1,454 cash per picul for working expenses and profit.

I have gone into the description of this remarkable industry at some length, as the tallow obtained thereby has, for some years past, found a ready market in foreign countries where it is employed in the making of soap and candles. Its comparative cheapness entitles it to a great many other applications where animal fats have been used hitherto, especially if it could be freed from the poisonous properties which the tallow as well as the oil are said to possess.

In conclusion I would draw attention to the manner in which the various by-products are utilized which furnishes one more instance of the wonderful thrift possessed by the people of this great empire.

## EXHIBITED BY S. ROSENBAUM—HANKOW.

## GROUP 85.

## ANIMAL FOOD PRODUCTS.

Exhibit  
Number.  
459

No. 1. Albumen from chickens' eggs. This is pure white of eggs without any admixture, clarified and dried. It is easily soluble and can be used by bakers and confectioners in the same way as fresh white of eggs. Albumen from fresh duck eggs is similar but of a lighter color. Chickens' eggs are used in spring. At other times ducks' eggs are the chief source of supply. On drying albumen breaks up into small pieces, and after a while is liable to darken in color if not kept very free from moisture in airtight packing—developing small reddish crystals, whose presence, however, do not affect the quality of the albumen, as they readily dissolve. These have to be distinguished from the red spots due to over-heating in the drying room, which do not pass into solution on treating with water.

460

No. 2. Fermented Albumen from chickens' eggs. This is pure albumen, without any admixture but being fermented, is not suitable for food, and is employed only in technology. It breaks up into larger pieces and is preferred by the trade, as it is less liable to change its color.

461

No. 3. Albumen from ducks' eggs; prepared like No. 2. This exhibit is made solely from ducks' eggs in the fall of the year, when chickens' eggs are scarce. Earlier in the season, when possible, chicken albumen is mixed with duck albumen in order to improve the color.

462

No. 4. Yolk from chickens' eggs is prepared with salt and boracic acid in such a way that the salt shall not exceed 10%. It is used by the tanners of kid leather in France, England, Germany and Austria. It is such a well known article that it is freely accepted and has not been analyzed as to the amount of oil.

463

No. 5. Yolk from ducks' eggs is prepared like No. 4 and has come into favor owing to its richness in egg oil so necessary an ingredient in tanning kid. There is at least 24% in this preparation, and this has been confirmed by frequent analysis; the last determination gave 27.99% and salt 6.61%.



- 464      No. 6. Yolk from chickens' eggs. This is preserved with a small percentage of boracic acid, which, however can be removed, and then the yolk is fresh and sweet ready for culinary purposes. It can also be employed in technology in cases where salt is not required. The presence of salt seems to affect the egg-oil, and as this article contains none, the percentage of egg-oil is higher.
- 465      No. 7. Yolk from ducks' eggs. The remarks made about No. 6 apply also to this sample. As was already remarked, chickens' eggs are procurable only in spring, and yolk and albumen from chickens' eggs are always mixed with the same products from ducks' eggs, in order to improve them.

## EXHIBITED BY "THE TRADING COMPANY," HANKOW.

(Successors to Alexis Goobkin, A. Koosnetzoff &amp; Co.)

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

## Congon Teas.

Generally these teas come from the interior to the Hankow market in packages called half-chests, i. e., wooden boxes pasted over with ornamented paper, lined inside with thin lead and tea paper, as shown in models:

Exhibit  
Number.

417	Black Tea, No. 21—A. K. & Co., 101—Keemun Tea.
418	“ “ “ 22— “ “ 135—Ningchow “ but without the matting wrapper and rattan protection. These two latter additions are made by the foreign merchant when the tea is to be exported by sea. The average weight of a half-chest is about 67 lbs. The Models
419	Black Tea No. 23 <sup>AKNKo</sup> containing Keemun Tea
420	“ “ No. 24 <sup>AKNKo</sup> “ Oonfar Tea
421	“ “ No. 25 <sup>AKNKo</sup> “ Yang-low-toong Tea
422	“ “ No. 26 <sup>AKNKo</sup> “ Nip-car-see Tea
423	“ “ No. 27 <sup>AKNKo</sup> “ Cheong-Sow-Kai Tea
424	“ “ No. 28 <sup>AKNKo</sup> “ Tow-Yuen Tea
425	“ “ No. 29 <sup>AKNKo</sup> “ Wun-Kai Tea
426	“ “ No. 30 <sup>AKNKo</sup> “ Tai-Sar-ping Tea

show the elaborate packing adopted to protect the tea on its long and sometimes rough journey on camels into Northern Asia. It is placed in a lead lined wooden box, which is protected with three layers of split bamboo, and sometimes covered outside with a rough canvas wrapping (gunny bags), the whole being finally secured with a coir rope. The rapid and careful carriage of tea by rail has allowed of the replacement of lead by parchment, this material being found sufficient to preserve the flavor of the tea by the Siberian route, besides being a great saving on freight. Such packages are called chests, and contain from 85 to 105 or more pounds of tea. The following are samples of representative teas exported from Hankow:

Exhibit Number.	
427	Ning-chow Tea.
428	“ “
429	“ “
430	Keemun “
431	“ “
432	“ “
433	Oonfar “
434	“ “
435	“ “
436	Tow Yuen “
437	“ “
438	Tai-sar-ping “
439	Cheong-sow-Kai Tea.
440	“ “ “ “
441	Yang-low-toong “
442	“ “ “ “
443	Nip-car-see “
444	“ “ “
445	Tablet Tea. This tea is prepared from Congou tea siftings called “Tea Dust.” (Shown in sample bottle No. 19), and the procedure is as follows: The required weight of tea dust in its natural dry state is put into a small square mould with removable bottom and cover, (shown in photograph No. 5a and 5b), which is transferred to a hydraulic press, and there subjected to a pressure of 300 lbs., to the square inch. This forms the dust into a nice little tablet of $\frac{1}{4}$ Russian pound in weight. (1 Russ: pound—0.90 lb., a. d. p.). It is at once removed from the press and wrapped first in tea paper, then in a leaf of tin foil, and lastly in a printed wrapper imported from Russia. The number of tablets in a case varies, for cases going via Dalny and Amur ports, 504 is the general custom, by the Mongolian route, 432.
446	Tablet Tea. One sample box, marked $\frac{\text{AKNKo}}{12345}$ showing packing (10 tablets).
447	Tablet Tea. One sample box, marked $\frac{\text{AKNKo}}{12345}$ showing tablets (10 tablets).

### Black Brick Tea.

This kind of tea is prepared from the same material as tablet tea, *i. e.*, tea dust (see sample bottle No. 19), which is first placed in small bags, and steamed. In this moist condition it is transferred to a mould (shown in photograph No. 4, on the floor), and there it is compressed just like tablet tea, under a pressure of 240 lbs. to the square inch. While still in the press, the screws that act on mould blocks are securely

tightened, and the tea is kept thus for 3 or 4 hours, after which the brick is removed and weighed. Next it goes to the drying room, where it remains for 21 days. When quite dry, it is wrapped in two layers of paper and packed in baskets, secured with rattans and gunny bags, and finally corded. For the Mongolian route the favorite packing is 72 to 80 bricks in a large basket, and 24 to 60 in a small one. Each brick weighs from 13 to 3 Russian pounds and costs Mexican \$0.25, duty paid at the moment of export. The models containing bricks show the manner of packing, viz:

Exhibit  
Number.

- |     |                                      |
|-----|--------------------------------------|
| 448 | One package with gunny bag covering. |
| 449 | One package with split bamboo only.  |

### Green Brick Tea.

- |     |   |
|-----|---|
| 450 | Coarse Green Tea. The material used for the preparation of this tea is old coarse tea leaves, and even twigs (Lao Cha). See sample bottle No. 20. The method of manufacture adopted is the same as in Black Brick Tea. The weight of a brick is $3\frac{1}{2}$ to 4 Russian pounds, which cost Mexican (\$0.09) ready for export. |
| 451 | Green Brick Tea. One package with gunny bag covering.   |
| 452 | Green Brick Tea. One package with split bamboo only. show how Tablet and Brick Tea are packed in baskets and split bamboo wattling against transport on camel back through North China and Siberia. The usual packing is 36 to 45 bricks to a basket.   |

The Mongols infuse tea not only in the ordinary way for a beverage, but also boil the leaves like a vegetable, and eat them with butter. The bricks also serve them as a medium of exchange in buying and selling.

### Native Appliances for the Manufacture of Brick Tea.

- |     |  |
|-----|--|
| 453 | Winnowing. When tea for tablets and bricks comes from the country, it is first of all winnowed by passing it through a native contrivance for separating any foreign dust from the pure leaf.  |
| 454 | Drying Pan. This consists of an iron pan into which is placed some live charcoal which is made into a slow fire, carefully regulated by tempering it with ashes. Over the pan is placed the bamboo cylinder with the narrow waist, into which fits the round rattan shelf, convex face upwards. The tea is poured into the upper half of the cylinder, and the heat passes through the shelf and dries |

Exhibit  
Number.

the tea; which is covered during the process with a cotton cloth. The operation may last two hours till the tea (leaves or dust) indicates by its odor and appearance that the drying is complete.

After cooling it is sifted and the leaves of different sizes classified by means of sieves.

455      Tea Sieves. One set of ten pieces.

Before making into Tablets or Bricks the leaves or dust are steamed and then moulded in a press.

456      Brick Tea Press (model.)

This instrument is also a native invention and though primitive is very efficient as a machine worked by manual labor. The steamed dust is placed in the wooden mould, and then transferred under the large lever. Two men lay hold of the handle that works the roller, which is connected with the large lever by means of a rope, and great pressure is thus applied to the mould. While still under pressure the mould blocks are secured by means of wedges, and then removed from the press to allow the brick to dry partially. As soon as it may safely be handled, it is sent to the drying room and there it remains till hard and desiccated.



# CATALOGUE

—OF THE—

## Hupeh Provincial Exhibit.

### GROUP 14.

#### ORIGINAL OBJECTS OF ART WORKMANSHIP.

#### Art Work in Jadestone, Crystal and Porcelain:

Exhibit Number.	
692	Ancient jade Flower vase on carved red wood stand.
693	Ancient pure white jade Tablet, embossed with a design of an elephant, etc., in relief—on carved inlaid red wood stand.
694	Mountain scene in white jade—on carved red wood stand.
695	Mountain scene in green jade—on carved red wood stand.
696	Ancient pure white jade flower vase with chrysanthemum flowers in high relief—on carved red wood stand.
697	Ancient jade flower vase in the form of a fish, mounted on carved red wood stand.
698	Malachite rock flower vase—on carved red wood stand.
699	White jade paper weight, in the form of a duck—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.).
700	White jade fruit plate—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.).
701	Clouded jade paper weight in the form of a mythical animal—on carved red wood stand. Han Dynasty. (206 B. C. to 25 A. D.)
702	Ancient jade flower vase, embossed with beautiful carved ornamentation—on carved red wood stand.
703	White jade flower vase with a design in relief of a phoenix on a bamboo branch—on carved red wood stand.
704	White jade bowl, with three dragons in relief—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.).

Exhibit  
Number.

- 705 White jade incense burner, rectangular, cover of Tzu Tan wood, cut crystal knob, and inlaid with mother of pearl—on carved red wood stand.
- 706 Ancient jade cup in the form of a half peach, with peach blossoms in high relief—on carved red wood stand.
- 707 Ancient jade flower vase in form of a lotus leaf, with lotus flowers and leaves in high relief—on carved red wood stand.
- 708 Ancient white jade bowl, mounted on a beautifully carved red wood stand, representing a lotus flower. Han Dynasty (206 B. C. to 25 A. D.)
- 709 White jade paper weight, in the form of a buffalo, with a boy riding on its back—on carved red wood stand. Han Dynasty (206 B. C., to 25 A. D.).
- 710 White jade paper weight in the form of a buffalo—on carved red wood stand.
- 711 White jade paper weight in the form of a caparisoned elephant with a man on its back—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.).
- 712 White jade paper weight in the form of a caparisoned elephant with two boys in attendance—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.).
- 713 Carved amber wine cup in the form of a lotus leaf with flower birds, insects, and animals in high relief—on carved red wood stand.
- 714 Carved amber pen stand, with figure of a man, a deer, and a monkey—on carved red wood stand.
- 715 White jade tablet, embossed with landscape scenery and figures in relief—on carved red wood stand.
- 716 Ancient white jade flower vase with dragons in low relief—on carved red wood stand.
- 717 White jade cup with flowers and blossoms in high relief—on carved red wood stand.
- 718 Crystal bottle, with carved ornamentation—on carved red wood stand.
- 719 White jade hanging bottle with stopper carved out of one piece—on carved wood stand. Han Dynasty (206 B. C., to 25 A. D.).
- 720 White jade ornament with design of dragons in two pieces dovetailed together, formerly used as a passport—hanging from a carved red wood stand. Han Dynasty. (2 pieces) (206 B. C., to 25 A. D.).
- 721 Ancient green jade bowls—on carved wood stands (2 pieces).
- 722 Carved stone ornament representing a landscape with temple and figures—on a carved stone stand.

Exhibit  
Number.

- 723 Variegated marble seals. (9 pieces in one box.)
- 724 Bamboo root ornament in the form of an elephant and three figures—on carved red wood stand.
- 725 Carved bamboo water flask, ancient pattern—mounted on red wood stand.
- 726 Carved ivory screen with peach blossoms and bamboo on one side and beautifully carved scenery on the other.
- 727 Ancient brick of the Han Dynasty. Hollow, with figures and ornamentation. (206 B. C. to 25 A. D.).
- 728 Ancient porcelain vase, in five colors with black ground, decorated with chrysanthemum flowers. Buddha's hands, peaches and peach flowers, bamboo leaves, etc., made during the reign of Emperor Kang-Hsi. (1662 to 1723 A. D.)

NOTE—This is a most rare and valuable piece—which both in quality and workmanship and in perfection of preservation is probably unique. A cracked specimen of the same kind of work was sold in 1900 at Peking for \$10,000 Mex.

- 729 White and blue porcelain vase with flowers—made during the reign of Emperor Kang-Hsi. (1662 to 1723 A. D.)
- 730 Ancient blue and white porcelain vase, with red bats and white characters in relief ("fu and shou"), Happiness and longevity. Chien Lung. (1736 to 1796 A. D.)
- 731 Porcelain vase with blue and red flowers. During the reign of Emperor Kang-Hsi (1662 to 1723 A. D.)
- 732 Blue and white porcelain vase with landscapes. Kang-Hsi (1662 to 1723 A. D.)
- 733 Porcelain vase in five colors, with historical pictures. Kang-Hsi (1662 to 1723 A. D.)
- 734 Large black porcelain vase. The brilliancy of the glaze is exceedingly good. Kang-Hsi (1662 to 1723 A. D.)
- 735 Large white and blue porcelain vase, Kang-Hsi. (1662 to 1723 A. D.)
- 736 Porcelain vase in five colors, with fancy colored birds, butterflies, phoenix and flowers. Tao Kuang (1821 to 1851 A. D.)
- 737 Green porcelain vase, with embossed ornamentation from the Lung Chuen factory.
- 738 Ancient blue porcelain vase.
- 739 Porcelain vase with embossed designs of the Ming Dynasty (1368 to 1644 A. D.)
- 740 Ancient porcelain vase in five colors, decorated with historical pictures.

Exhibit  
Number.

- 741 Ancient blue and white crackled porcelain vase with phoenixes and peonies. The drawing is considered excellent. Ming Dynasty (1368 to 1644 A. D.)
- 742 White and blue crackled vase. Ming Dynasty (1368 to 1644 A. D.)
- 743 Blue and white crackled porcelain vase with figures.
- 744 Green earthenware vase. Han Dynasty (206 B. C. to 25 A. D.)
- 745 Green earthenware vase. Han Dynasty (206 B. C. to 25 A. D.)
- 746 Earthenware incense burner. Han Dynasty (206 B. C. to 25 A. D.)
- 747 Earthenware incense burner. Han Dynasty (206 B. C. to 25 A. D.)
- 748 Earthenware incense burner. Han Dynasty (206 B. C. to 25 A. D.)
- 749 Earthenware pot of the Han Dynasty (206 B. C., to 25 A. D.)
- 750 Two ancient earthenware candle sticks in the form of lions.
- 751 Two ancient earthenware statuettes. Yuen Dynasty (1127 to 1180 A. D.)
- 752 Ancient yellow porcelain pot with blue flowers. Ming Dynasty (1368 to 1644 A. D.)
- 753 Blue and white porcelain vase, decorated with mythical animals. Kang-Hsi (1662 to 1723 A. D.)
- 754 Blue and white porcelain pot with white flowers and carved red wood cover. Kang-Hsi Dynasty (1662 to 1723 A. D.)
- 755 Green earthen pot, used at the graves in connection with ancestral worship. Sung Dynasty (960 to 1127 A. D.)
- 756 Yellow porcelain vase with carved designs of three blue lions. Iling Dynasty (1368 to 1644 A. D.)
- 757 Green porcelain vase with design of a dragon and a fish in relief.
- 758 Yellow porcelain vase in five colors, decorated with butterflies.
- 759 Black porcelain vase with a blue and white medallion. Two dragons in the clouds.
- 760 Blue and white porcelain vase, with design of peach tree in blossoms, in imitation of an ancient pattern.
- 761 White porcelain flower vase, drawn with design of peach tree in fruit.
- 762 Blue and white porcelain vase with blue flowers.
- 763 Blue porcelain vase—rectangular.

Exhibit  
Number.

- 764 White porcelain vase with lake scene, lotus flowers and ducks, after an ancient pattern.
- 765 Sang-de-boeuf porcelain vase.
- 766 White crackled porcelain vase—rectangular—with design of the Pa Kua (Eight Diagrams) in relief.
- 767 Porcelain flower vase—decorated with peach trees in fruit.
- 768 Shark's skin porcelain vase.
- 769 Black porcelain vase, an imitation of an ancient pattern.
- 770 Blue porcelain vase, decorated with golden dragon and phoenix.
- 771 Yellow porcelain vase, with embossed almonds design.
- 772 Sang-de-boeuf porcelain vase—in the form of an olive.
- 773 White porcelain vase decorated with golden dragon and phoenix.
- 774 White porcelain vase with red dragon and phoenix.
- 775 Black porcelain vase with design in relief of aquatic animals.
- 776 Black porcelain vase with a rectangular cover, decorated with ornamentations of ancient designs.
- 777 Blue porcelain vase decorated with designs of peach trees and chrysanthemum.
- 778 Porcelain vase in five colors, decorated with landscapes, birds, flowers and red phoenix.
- 779 White porcelain amphora, decorated with red dragon, phoenix, flowers, etc.
- 780 Large porcelain plate, highly decorated with bats, characters and flowers.
- 781 White porcelain plates, decorated with flowers. (2 pieces.)
- 782 Green porcelain plates, decorated with floral designs. (2 pieces.)
- 783 Porcelain plates, decorated with flowers. (2 pieces.)
- 784 Pink porcelain plates—oval—with floral decorations. (2 pieces.)
- 785 White porcelain sacrificial bowls—rectangular, with cover—decorated with design of gold and red flowers. (2 pieces.)
- 786 Blue porcelain sacrificial bowls—oval—with gold decorations. (2 pieces.)
- 787 White porcelain sacrificial bowls, round, decorated with red flowers. (2 pieces.)
- 788 Blue porcelain sacrificial bowls, round, with red, yellow and light blue decorations. (2 pieces.)
- 789 Yellow porcelain flower pots, decorated with storks and dragons inside, and two dragons outside. (2 pieces.)



Exhibit  
Number.

- 790 Blue porcelain flower pots and saucers, round, decorated with characters "Fu and Shou" (Happiness and longevity).
- 791 Yellow porcelain flower pots, rectangular, decorated with red lotus flowers. (2 pieces.)
- 792 Peacock green porcelain flower pots, round. (2 pieces.)
- 793 White porcelain flower pots, decorated with floral designs. (2 pieces.)
- 794 Blue porcelain flower pots and saucers, round, decorated with peach trees in fruit. (2 pieces.)
- 795 Yellow porcelain vases with cover, decorated with carved ornamentation. (2 pieces.)
- 796 Sang-de-boeuf porcelain flower pots and saucers. (2 pieces.)
- 797 Yellow porcelain plates decorated with green and brown dragons. (2 pieces.)
- 798 White porcelain plate, decorated with peach trees inside and lotus flowers outside. (2 pieces.)
- 799 Yellow porcelain sacrificial bowls—oval, decorated with carved ornamentation. (2 pieces.)
- 800 Yellow porcelain sacrificial bowls, round, decorated with carved ornamentation. (2 pieces.)
- 801 Blue and white porcelain flower pots, decorated with dragons. (2 pieces.)
- 802 White porcelain flower pots, decorated with dragons and phoenixes. (2 pieces.)
- 803 Yellow porcelain bowls, with floral decorations and four white medallions.
- 804 Yellow porcelain bowl—large—decorated with red bats.
- 805 White porcelain bowl—large—with blue dragons.
- 806 White porcelain bowl, with floral decorations and four medallions.
- 807 Blue porcelain tea cup.
- 808 Large white porcelain bowl, with floral decorations and mythical animals.
- 809 Coral red porcelain rice bowl, with four medallions, blue and white inside.
- 810 Yellow porcelain bowl with Chinese characters "Fu and Shou" (Happiness and longevity) and decorated with peaches and blue bats.
811. Peacock green porcelain rice bowl with design of dragons.
- 812 White porcelain bowl with fancy colored flowers and four medallions.
- 813 White porcelain milk bowl, with fancy colored flowers.
- 814 White porcelain rice bowl, with fancy colored flowers in five colors.

Exhibit  
Number.

- 815 White porcelain rice bowl, with design of lotus flowers outside and blue lotus leaves inside.
- 816 White porcelain rice bowl with design of red phoenixes.
- 817 Dark gold porcelain rice bowl.
- 818 White porcelain tea cup with floral decorations.
- 819 Dark porcelain rice bowl.
- 820 Small white porcelain bowl with fancy flowers.
- 821 Light green porcelain rice bowl, decorated with six phoenixes.
- 822 Porcelain rice bowl with designs of flowers, dragons and phoenixes, in red and green.
- 823 Blue and white porcelain rice bowl with the eight diagrams and storks.
- 824 Large porcelain bowl with design of the eight geniis traveling on the sea.
- 825 Yellow porcelain rice bowl with designs of green and brown dragons.
- 826 Rust brown porcelain rice bowl with design of dragons.
- 827 Yellow porcelain wine holder, rectangular, with dragons in brown and green.
- 828 Blue porcelain wine cup with bamboo joints.
- 829 Porcelain wine cup in form of a lotus flower.
- 830 Porcelain wine cup with design of red dragons.
- 831 Yellow porcelain wine cup with green and brown bats.
- 832 Ten pieces white porcelain wine cups with peaches and bats.
- 833 Black porcelain wine cup on three legs in imitation of an ancient bronze sacrificial vessel.
- 834 Black porcelain wine cup, with dragons in relief.
- 835 Blue porcelain wine cup, with golden dragons, three legs.
- 836 Porcelain wine cup—ancient pattern—three legs, decorated with conventional flowers.
- 837 Yellow porcelain wine cup, decorated with bats, peaches and characters.
- 838 Porcelain wine cup, decorated with red flowers.
- 839 Small porcelain wine cup, with flowers in three colors.
- 840 Yellow porcelain pen holder, with bamboo and chrysanthemums.
- 841 Yellow porcelain pen cleaners, eagle standing on a tree stump and a bear looking up at it.
- 842 Brown porcelain paper weight in the form of a lion.
- 843 Yellow porcelain pen holder with crabs and flowers in relief.
- 844 Gray porcelain pen holder with figures and scene in relief.
- 845 Olive green porcelain wine pot with design of flowers in relief.
- 846 Porcelain flower vase with landscape and figures in relief.

Exhibit  
Number.

- |     |  |
|-----|--|
| 847 | Yellow porcelain pen stand with design of flowers in relief. |
| 848 | White porcelain wine cup with transparent design of dragons. |
| 849 | Gray porcelain pen cleaner with flowers in relief.           |
| 850 | Black porcelain wine cup—white inside with cow's head.       |

**Porcelain Dinner Service—with designs of Dragons in red and gold—comprising:**

- |         |                             |
|---------|-----------------------------|
| 851-853 | 3 Fruit Plates.             |
| 854-855 | 8 " Dishes.                 |
| 856     | 12 Bread Plates.            |
| 857     | 12 Coffee cups and Saucers. |
| 858     | 12 Dessert Plates.          |
| 859     | 1 Soup Tureen.              |
| 860     | 1 Sauce Dish.               |
| 861     | 1 Vegetable Dish.           |
| 862-864 | 3 Pudding Dishes.           |
| 865-869 | 5 Serving "                 |
| 870     | 40 Dinner Plates.           |
| 871     | 24 Soup "                   |

**Porcelain Tea Service, comprising:**

- |     |                      |
|-----|----------------------|
| 872 | 4 Dishes for sweets. |
| 873 | 12 Cups and Saucers. |
| 874 | 1 Sugar Basin.       |
| 875 | 1 Milk Jug.          |
| 876 | 4 Jam Dishes.        |
| 877 | 4 Butter "           |

**Porcelain Dinner Service—with gilt edge and designs of Narcissus and Tea Flowers—comprising:**

- |         |                             |
|---------|-----------------------------|
| 878-880 | 3 Fruit Plates.             |
| 881-882 | 8 " Dishes.                 |
| 883     | 60 Serving Plates.          |
| 884     | 24 Soup "                   |
| 885     | 12 Tea "                    |
| 886     | 12 Coffee Cups and Saucers. |
| 887     | 12 Small Plates.            |
| 888     | 1 Soup Turin.               |
| 889     | 1 Sauce Dish.               |
| 890     | 1 Vegetable Dish.           |
| 891-893 | 3 Pudding Dishes.           |
| 894-898 | 5 Meat "                    |

### Porcelain Tea Service, comprising:

Exhibit  
Number.

899	4 Dishes for Sweets.
900	12 Cups and Saucers.
901	1 Sugar Basin.
902	1 Milk Jug.
903	4 Jam Dishes.
904	4 Butter “
905	1 Milk Jug.

The Chinese Porcelain Company was established in 1903 under Imperial sanction, and it has been granted leave to work the world-renowned porcelain factory at Ching Te Chen near Kiukiang in the province of Kiangsi, where the Imperial porcelain has been made from time immemorial. Under its charter the company can now undertake the execution of orders never before possible. The samples exhibited on this occasion have been especially made (somewhat hurriedly) for the Louisiana Purchase Exposition, but the time since the establishment of the new management has been too short for the Company to do full justice to the production of such a large variety of articles and patterns as they would wish; and are likely to attract buyers from outside the Chinese Empire. The Company, however, is in a position to execute orders for porcelain services, vases and articles of all kinds; and detailed information may be obtained on inquiry at the Chinese Section of the Exposition.

### Art Work in Bronze:

906	Ancient bronze basin—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.)
907	Ancient bronze basin—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.)
908	Ancient bronze vase—on carved red wood stand. Han Dynasty (206 B. C. to 25 A. D.)
909	Ancient bronze bell of very unusual shape and ornamentation with Tadpole characters—on red wood stand. Chou Dynasty (1122 to 225 B. C.)
910	Ancient bronze vase embossed with carved ornamentation on red wood stand. Han Dynasty. (206 B. C. to 25 A. D.)
911	Ancient bronze flask—on carved red wood stand. Han Dynasty.
912	Ancient gilded bronze incense burner, rectangular, with carved red wood cover—on wooden stand.
913	Ancient bronze vase—on wooden stand. Chou Dynasty. (1122 to 225 B. C.)
914	Ancient bronze vase, rectangular, with one hundred rings on wooden stand.

Exhibit  
Number.

- 915 Ancient gilded bronze ducks, mounted on a stand. (2 pieces.)
- 916 Ancient bronze sacrificial vessel on three legs. Chou Dynasty. (1122 to 225 B. C.)
- 917 Bronze sacrificial vessel for holding food, inlaid with silver and gold, mounted on wooden stand. Chou Dynasty. (1122 to 225 B. C.)
- 918 Bronze sacrificial vessel in the form of a ram standing on a four-wheeled carriage.
- 919 Bronze pot, mounted on wooden stand. Shang Dynasty. (1766 to 1122 B. C.)
- 920 Bronze hanging bottle (a sacrificial utensil)—on red wood stand. Chou Dynasty. (1122 to 225 B. C.)
- 921 Bronze incense burner on three legs (a sacrificial utensil). Chou Dynasty. (1122 to 225 B. C.)
- 922 Bronze bell of the Chou Dynasty—on red wood stand. (1122 to 225 B. C.)
- 923 Bronze incense burner on three legs—red wood cover with jade top in the form of a Genü—on red wood stand. Chou Dynasty.
- 924 Bronze incense burner—on red wood stand. Chou Dynasty. (1122 to 225 B. C.)
- 925 Ancient gilded bronze single-horned antelope.
- 926 Large ancient bronze incense burner on three legs with conventional ornamentation—inside there are tadpole characters.
- 927 Mirror of the Tang Dynasty, ornamentation with blossoms. (618 to 907 A. D.)
- 928 Mirror of the Han Dynasty, ornamentation with the signs for the 12 hours of the day. (206 B. C. to 25 A. D.) Cracked.
- 929 Presentation mirror of the Han Dynasty with ancient Chinese characters, wishing good fortune to the posterity of the recipient.
- 930 Mirror of the Han Dynasty with a design of blossoms and dragons in relief. (206 B. C. to 25 A. D.)
- 931 Mirror of the Han Dynasty embossed with a beautiful design of blossoms. (206 B. C. to 25 A. D.)
- 932 Mirror of the Tang Dynasty with birds and clouds (618 to 907 A. D.).
- 933 Mirror of the Tang Dynasty, ornamentation with animals. (618 to 907 A. D.)
- 934 One pair mirror Tang Dynasty, ornamentation with animals. (618 to 907 A. D.)
- 935 Presentation mirror of the Han Dynasty with blossoms in relief and Chinese characters, wishing official success to the recipient. (206 B. C. to 25 A. D.)



Exhibit  
Number.

- 936 Governor's bronze seal of the Ming Dynasty. (1368 to 1644 A. D.)
- 937 Gilded bronze idol of Northern Wei Dynasty. (386 to 535 A. D.)
- 938 Iron pictures. (8 pieces.)
- 939 Military drum, used by the famous General and Prime Minister "Chu Ke Liang" of "San Kwo" (Three Kingdoms) fame—on carved stand. Han Dynasty. (206 B. C. to 25 A. D.)
- 940 Ancient bronze bells mounted on wooden stands. Chou Dynasty. (2 pieces.) (1122 to 225 B. C.)
- 941 Ancient bronze sacrificial vessel with "Tu Tan" cover and carved jade knob. Chou Dynasty. (1122 to 225 B. C.)
- 942 Ancient bronze wine bowl. Chou Dynasty. (1122 to 225 B. C.)
- 966 Ancient cloisonné vase—with conventional floral decorations. Ming Dynasty (1368 to 1644 A. D.)

## GROUP 16.

## PHOTOGRAPHY.

- 943 One photograph of the Directors, Professors and Students of the Translation's College, Wuchang.
- 944 One photograph of the Members of the Translation Department, Wuchang.
- 945 Six photographs of the Prefectural School, Hanyang.

## GROUP 17.

## BOOKS AND PUBLICATIONS.

## Books Published by the Hupeh Government Book Depot and the Translation Department.

- 946 5 works, Commentaries on the Chinese Classics. [Chou Ye (Book of changes.) Shu Ching, Shih Ching (Books of Rites), Books on Classic] all of which have been revised and published by Imperial order.
- 947 6 works—Books on the Chan civil system. Commentaries on the Confucian analects, revised and published by Imperial order. Books of Imperial advice to the people, and books of instruction and advices for governing the family.
- 948 3 works—Books exhorting to virtue, and containing the wise sayings of the great and good men of China, published by Imperial order.
- 949 10 works—Text books of the Chinese Classics mentioned above including pictures of ceremonies.

Exhibit  
Number.

- 950 24 works—Commentaries on the Confucian Annalect (Chun Chou) by various authors, book on musical sounds and harmonies. Commentaries and explanations of phraseology from the Chinese classics. Standard dictionary of Kong Chi. Books on literary composition by various authors. Books on etymology and penmanship.
- 951 1 work—Books on ancient bronzes.
- 952 5 works—Books on pronunciation and formation of Chinese words. Books on the new Learnings.
- 953 18 works—History of the Dynasties (Old). History of the Dynasties (New). Commentaries on History by various authors. General History revised and published by Imperial order. History of the Ming Dynasty 1368 to 1644 A. D.). The History of Wu Kung Hsien.
- 954 22 works—Books on arrangement of seats in the Confucian Temple. Books on sacrificial utensils and music. Book on Chinese Government of present dynasty. Chinese law books. Book on the duties of officials. Books on good government. Book on management of famines. Book on how to destroy locusts and insects. Officials' Handbook. Magistrates' Handbook. Abstract of important laws composed in verses for easy remembrance. Books on Economies. The virtuous women of Hupeh province.
- 955 19 works—Text books for children. Time table for studying History. Chinese 4 classics (Text-book). Memoirs of various good men. Elementary mathematics. Letter writing. Astronomy. Military tactics.
- 956 38 works—Biography, Poetry and Essays, etc.
- 957 11 works—Medical books. Medicine and Surgery.
- 958 16 works—Geography, Atlases. Gazetteers. The Hupeh Gazetteers. Chin Lung's Gazetteers of Chinese Empire. General map of Chinese Empire.
- 959 Translations from foreign languages into Chinese:  
 Blue Book No. 6 of 1901.  
 Blue Book No. 6 of 1901.  
 Documents Diplomatique, Evacuation de Shanghai.  
 Blue No. 3, 1902, Evacuation of Shanghai.  
 Blue No. 7, 1901.  
 Description of European colonies in the far East—Chronicle and Directory, 1902.  
 Customs, tariffs and trade regulations in the East—Chronicle and Directory, 1902.  
 Treaties between European and Asiatic Countries.

Exhibit  
Number.

Elements de Droit Public—Resumé de Cours a l'Université de Bruxelles.  
 Résumé du Cours de Fortification, 1ere partie.  
 Physique—Cours Elementaire  
 Condition d' Installation des Lycées et Colleges.  
 Higher Education—Germany and England.  
 Physiography.  
 Education from Japanese.  
 Useful Knowledge—selected from the 5th Nelson Royal Reader.  
 Government and constitution of schools in Europe and the West.  
 Reuter's Telegrams—January and February, 1903.  
 Résumé of Foreign Telegraphic News—April, May and June, 1903.  
 Catechism of General Knowledge and Affairs.

#### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—COINS AND MEDALS.

##### Ancient Coins and Charms:

- |     |   |
|-----|---|
| 960 | Five boxes, 32 pieces copper cash (thick) of the Han Dynasty, and eight pieces copper cash (thin) of the Han Dynasty. (206 B. C. to 25 A. D.) |
| 961 | 2 Ancient Copper Cash of the Han Dynasty. (206 B. C. to 25 A. D.)   |
| 962 | 1 Ancient Copper Knife coin=5,000 cash of the Han Dynasty.  |
| 963 | 10 small Copper Cash of the Han Dynasty. (206 B. C. to 25 A. D.)  |
| 964 | 3 Copper Charms.  |
| 964 | 6 Copper Cash of different Emperors of the Han Dynasty. (206 B. C. to 25 A. D.)   |

#### GROUP 31.

##### JEWELRY.

- |         |  |
|---------|--|
| 967-975 | Official Hat Buttons as worn by the nine recognized grades of Official Rank. |
|---------|--|

#### GROUP 34.

##### FANCY ARTICLES.

- |     |  |
|-----|--|
| 976 | 2 Lacquered boxes—Foochow—highly decorated with flowers and landscape in relief. |
|-----|--|

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

Exhibit  
Number.

- 977 Large Carpet from "The New Dominion." Yellow ground with flowers in five colors.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

## Old Silk Embroideries:

- 978 Red large wall curtain, embroidered with figures of one hundred children.  
 979 Blue small wall curtain, embroidered with design of a cat and butterflies.  
 980 Red small wall curtain of mosaic silk with figures of a Chinese Fairy.  
 981 Dark green embroidered large table cloth.

## New Silk Embroideries.

- 982 1 Dark green embroidered large table cloth.  
 983 1 Olive " " silk " "  
 984-988 25 Embroidered silk table cloths.  
 989 1 " " coverlet.  
 990-991 4 " " piano covers.  
 992-998 14 " window curtains.  
 999-1000 5 " silk wall "  
 1001 40 " " cushion covers.  
 1002-1004 3 " " carriage cushions.  
 1005 4 " white small scrolls.  
 1006 1 " " wall curtain.  
 1007 16 " " large scrolls.  
 1008 7 " " mantel covers.  
 1009 10 " " stove screens.  
 1010 2 " " pillows.  
 1011 2 Cloth bags for carrying brushes, etc.  
 1012 1 Embroidered silk bag for carrying brushes, etc.  
 1013 3 " " night dress bags.  
 1014 2 " " large bags.  
 1015 2 " " small "  
 1016 2 " " large " for Handkerchiefs.  
 1017 8 " " small " "  
 1018-1027 10 " dark blue silk caps.  
 1028-1035 8 " silk tea coseys.  
 1036 6 pairs embroidered silk slippers.  
 1037-1039 12 " " " shoes.  
 1040 8 " " white silk shoes.  
 1041 8 Embroidered silk antimacassars.





Exhibit  
Number.

- 18 Suit of Armour, comprising: Doublet lined with iron plates and embroidered with blue silk dragons; 2 arm plates; 2 thigh plates; 1 skirt; 1 set of breast and back plates.
- 91 Military Tent.
- 26 Dragon Flag—silk, ancient, triangular, used by the military for signalling, etc.
- 27 “ Flag—silk, ancient, square, large used by the military for signalling, etc.
- 28 “ Flag—silk, ancient, square, small, used by the military for signalling, etc.
- 29 Official Flags—silk, blue with red border; carried before the higher officials when they go out, in order to warn the people to keep order and be respectful.
- 30 Official Flags—silk, plain blue, carried before official Chairs in procession.
- 31 Flying Tiger Flags—silk, white with red border; military flags used on parade.
- 32 Flying Dragon Flags—silk, red with black border; military flags used on parade.
- 33 Celestial Dragon Flags—silk, Imperial yellow, with green border, used on the occasion of State functions.

# CATALOGUE

—OF THE—

## Hunan Provincial Exhibits.

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### GROUP 9.

#### PAINTINGS AND DRAWINGS.

Exhibit  
Number.

- |      |   |
|------|---|
| 1063 | Water color—a Hare—by Yang Chi Fang, the celebrated painter of Ning Hsing Hsien, Changsha prefecture. |
|------|---|

### GROUP 11.

#### SCULPTURE.

- |      |  |
|------|--|
| 1064 | Jade ornament, bunch of grapes, on carved stand.                     |
| 1065 | Jade vase, two tubes, phoenix and dragon, on stand.                  |
| 1066 | Jade pen cleaner, with storks flying through clouds, in high relief. |
| 1067 | Jade ornament, lotus leaves and flower, and arrowroot, on a pond.    |
| 1068 | Carved stone pictures, in high relief.                               |
| 1069 | “ Agate Vase, with bamboos and plums in relief, on carved stand.     |
| 1070 | “ Agate Pen cleaner, with dragons, in high relief.                   |
| 1071 | “ “ “ “ round.   |
| 1072 | “ “ Ornament, lotus leaf and ripples.                                |
| 1073 | “ “ Buckles (2).   |

### GROUP 14.

#### ORIGINAL OBJECTS OF ART WORKMANSHIP.

- |      |  |
|------|--|
| 1074 | 12 Engraved pictures on glass, in black frames.  |
| 1075 | Porcelain teapot and four cups of chased porcelain, made in Changsha city by Lai Ching Ko. |
| 1076 | Porcelain blue and white vase on stand, Kang Hsi (1662 to 1723 A. D.)                      |
| 1077 | Porcelain white olive shaped vase, crackled, on stand, ancient.                            |
| 1092 | 2 Ancient cloisonne vases, on wooden stands.   |
| 1078 | Ancient bronze mirror on carved stand, Chou Dynasty (1122 to 225 B. C.)                    |

## GROUP 23.

## CHEMICAL AND PHARMACEUTICAL ARTS.

Exhibit  
Number.

- 1079 Scented Soap, made in the city of Changsha.  
 1080-1088 White Scented Face Powder, made in the city of Changsha.

## GROUP 28.

## STATIONERY.

- 1089 20 Note Books of various colored papers, with printed satin covers.

## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

- 1090 6 Silver Locket, of hammered work.  
 1091 2 " Flower boxes, of hammered work.

## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

- 1093 2 Bangle boxes, brown, lacquered.  
 1094 2 Jewelry boxes, black with bamboo, lacquered.  
 1095 4 Hat boxes, black, lacquered.  
 1096 8 Spectacle cases, lacquered.  
 1097-1100 14 Tobacco boxes, lacquered.  
 1101-1102 3 Stationery Cabinets, black, with chased pictures, lacquered.  
 1103 1 Nest of four lacquered boxes, black, decorated with Fu and Kuei characters.  
 1104 1 Nest of four lacquered boxes, black, oblong, decorated with green and red orchids.  
 1105 1 Tea caddy, black.  
 1106-1108 4 Lacquered boxes.  
 1109-1110 2 Trays.  
 1111-1113 6 Clothes boxes, black lacquered wood.  
 1114 4 Soap boxes, oval.  
 1115-1116 2 Carved Bamboo Trays.  
 1117 5 " " Picture Frames.  
 1118 7 " " Tea Caddies.  
 1119-1120 4 " " Seal Boxes.  
 1121 2 " " Work Boxes.  
 1122 2 " " Pencil Holders.  
 1123-1125 7 " " Jewel Boxes.  
 1126-1127 4 " " Glove "  
 1128 3 Sets cups, woven bamboo and lacquered.

Exhibit  
Number.

- 1129            2 Wrist rests, bamboo, carved in relief.
- 1130            4 Carved Bamboo Wrist rests.
- 1131            20 Ink boxes.
- 1132            14 Cigarette boxes.
- 1133-1134       8 Stationery boxes.
- 1135            12 Spectacle cases.
- 1136            1 Bamboo box, with variegated bamboo edgings.
- 1137            140 Pipe stems, of variegated bamboo, 1st quality.
- 1138            60 Pipe stems, of variegated bamboo, 2nd quality.
- 1139            4 Carved pictures, of bamboo, each with three scenes.
- 1140-1141       6 Combs, of Huang Yang wood.
- 1142            1 Green wood box, carved with box-wood figures in relief.
- 1143            1 Cigarette holder, of Huang Yang wood, carved with leaves and berries.
- 1144            2 Cigarette holders, of Huang Yang wood, carved with Hawthorn flowers.
- 1145            2 Cigarette holders, of black wood.
- 1146            1 Set carved peach stones representing the twelve hours of the day.

## GROUP 35.

## ARTICLES FOR TRAVELING AND FOR CAMPING.

- 1147            12 Folding Chairs with pigskin seats.
- 1148            12    "        "        "        painted mat and pigskin seats.

## GROUP 37.

## DECORATION AND FIXED FURNITURE OF BUILDINGS AND DWELLINGS.

- 1149-1152       8 Slate slabs, polished, variegated green, slate 8½"x8½".
- 1152            1 Pagoda stone.
- 1154            1 Polished black stone in form of an ancient bell.

## GROUP 38.

## OFFICE AND HOUSEHOLD FURNITURE.

- 1155            1 Round table, black lacquered top, on pedestal.
- 1156            1 Oval table, with Pagoda stone top, on pedestal.
- 1157            4 Yellow chairs, with black lacquered seats.
- 1158            1 Square table with porcelain top.
- 1159            1    "        "        "        black lacquer top.
- 1160-1161       19 Pillows of Dragon's beard grass.
- 1163            2 Ear pillows of Dragon's beard grass.
- 1164            1 Screen, four leaves, with painted panels, woven bamboo back.
- 1165            1 Screen, two leaves, with embroidered panels.

## GROUP 41.

## HARDWARE.

## White Metal Ware:

Exhibit  
Number.

- |           |  |
|-----------|--|
| 1166      | 1 Brazier, large, on three copper legs.                  |
| 1167      | 1 Brazier, small, on three copper legs, on wooden stand. |
| 1168      | 4 Paper weights.   |
| 1169      | 12 Soap spoons with carved handles.                      |
| 1170-1171 | 4 Wash hand basins.                                      |
| 1172-1173 | 4 Round trays, chased with flowers and leaves.           |
| 1174-1175 | 4 Ash-trays, on stands.                                  |
| 1176      | 2 Tooth-pick boxes.                                      |
| 1177      | 2 Cardamon seed boxes, chased.                           |
| 1178      | 2 Incense burners, each 7 pieces, with copper top.       |
| 1179      | 2 Incense burners, each 8 pieces, square.                |

## Pewter Ware.

- |           |   |
|-----------|---|
| 1180-1181 | 4 Fruit plates.   |
| 1182      | 2 Tureens, with hot water cisterns.   |
| 1183      | 12 Small plates.  |
| 1184      | 2 Large deep plates.  |
| 1185      | 2 Small deep plates.  |
| 1186      | 2 Hot water serving plates.   |
| 1187      | 4 Sugar boxes.  |
| 1188      | 1 Wine heater and food warmer, with wine pot, 2 cups,<br>2 basins and 2 plates, with spirit lamp for heating. |
| 1189      | 2 Wine heaters.   |
| 1190      | 1 Teapot.   |
| 1191      | 2 Incense burners.  |

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

- |           |  |
|-----------|--|
| 1192-1193 | 4 Rugs, cotton warp and cow hair woof, with two storks<br>in six colors, used for bed coverings. |
|-----------|--|

## GROUP 49.

## APPARATUS AND METHODS, NOT ELECTRICAL, FOR LIGHTING.

- |      |  |
|------|--|
| 1194 | 8 Lanterns, bamboo, with painted panels of white silk. |
|------|--|

## GROUP 54.

## THREADS AND FABRICS OF COTTON.

- |      |   |
|------|---|
| 1195 | 4 pieces Cotton cloth, bamboo joints pattern, blue and<br>white yarn. |
| 1196 | 4 " " " " dark blue stripes, blue and white.<br>yarn.                 |



Exhibit  
Number.

1197	4 pieces	Cotton cloth,	bamboo joints pattern, blue and
1198	4 "	" "	large check, blue and white yarn.
1199	1 piece	" "	white, coarse.
1200	12 pieces	" "	white, fine.
1201	1 piece	" "	white, medium.
1202	2 pieces	" "	black.
1203	2 "	" "	ash gray, coarse.
1204	2 "	" "	yellow, coarse.
1205	4 "	" "	green gauze for ladies' long coat.

## GROUP 55.

THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN  
COTTON.

1206	4 Hanks	China-grass Thread.
1207	4 pieces	Grass-cloth, white, fine.
1208	1 piece	" " coarse.
1209	2 pieces	" black.
1210	1 piece	" yellow, fine.
1211	1 "	" white, very fine.
1212	1 "	" yellow, coarse.
1213	2 "	" Puereria Gauze, yellow.

## GROUP 57.

## SILK AND FABRICS OF SILK.

1214	2 pieces	Changsha Silk, black.
1215	1 piece	" " yellow, fine.
1216	1 "	" " coarse.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

1217	4 pieces	Embroidered satin, in carved oval frames.
1218	4 "	White satin embroidered pictures, in red wood frames.
1219	1 piece	Black satin embroidered pictures, three hares.
1220	4 pieces	Embroidered white satin, in red wood frames.
1221	1 piece	Olive green embroidered satin, mantel border.
1222	2 pieces	White embroidered satin, mantel border.
1223	1 piece	Satin card case, embroidered blue and heliotrope.
1224	2 pieces	Satin pocket-books embroidered blue and heliotrope.
1225	2 "	Embroidered pink satin table centerpieces.
1226	24 "	" " silk handkerchiefs.
1227	2 "	Satin black ties.
1228	2 "	" pouches.

Exhibit Number.				
1229-1230	2	pieces	Embroidered satin table cloth; dark brown.	
1231	2	"	"	clothes bags; red.
1232	2	"	"	tobacco pouches, double, blue.
1233	12	"	"	table covers, round, red.
1234	12	"	"	" " " olive green.
1235	2	"	"	pillows, white.
1236	1	piece	White satin embroidery, framed.	

## GROUP 60.

## LEATHER, FURS AND SKINS, ETC.

1237	8	Deer Skins, used for boots, pouches and purses.
------	---	---

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

1238	2	Satin caps for boys.
1239	12	Bamboo baskets of artificial flowers.
1240	1	Brass clothes stand and table.
1241	2	Fans of Dragon's beard grass.

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

1242		Mushrooms, grown on hempskins, Lin Yang,
1243		Bamboo shoots, Changsha.
1244		Root of the Ling Chih.
1245	10	boxes Black Tea "Kui Hua."
1246	6	" " " "Hua Mo" from Lin Yang and Au Hua.
1247	6	" " " "Chu Lan" from An Hua.
1248	10	Bricks Tea, native made, from Lin Hsiang.
1249	2	boxes Seeds of Tungshan grass.

## GROUP 87.

## FARINACEOUS PRODUCTS AND THEIR DERIVATIVES.

1250	4	boxes Arrowroot flour.
1251	2	boxes Water-Chestnut flour.
1252	2	boxes Lily-root flour.

## GROUP 89.

## PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

1253	2	boxes Lotus nuts, white.
1254	2	boxes Lotus nuts, red.

## GROUP 113.

**PRODUCTS OF THE CULTIVATION OF FORESTS AND OF  
FOREST INDUSTRIES.**Exhibit  
Number.

- |      |   |
|------|---|
| 1255 | Sample of Lao Shan Hsiang wood used for making incense on account of its sweet perfume. |
| 1256 | 2 Bed mats of Dragon's beard grass.   |
| 1257 | 2 Mats, square.   |

## GROUP 116.

**MINERALS AND STONES, AND THEIR UTILIZATION.**

- |           |   |
|-----------|---|
| 1258      | Sulphur, partially refined.                           |
| 1259      | Cinnabar, 1st quality, from Chen Chow.                |
| 1260      | Cinnabar, 2nd quality, from Chen Chow.                |
| 1261      | Cinnabar, showing occurrence in lode, from Chen Chow. |
| 1262      | Galena with blend, from Chang Ling.                   |
| 1263      | Blende, from Chang Ling.                              |
| 1264      | Auriferous Quartz, from Ping Chaing.                  |
| 1265      | Antimonite, from Hsing Hua.                           |
| 1266      | Antimonite, from Shao Yang.                           |
| 1267-1268 | Antimony Regulus, from Changsha.                      |

## GROUP 118.

**METALLURGY.**

- |      |                                       |
|------|---------------------------------------|
| 1269 | Native steel, in bars from Pao Ching. |
|------|---------------------------------------|

## GROUP 127. .

**ETHNOLOGY.**

- |      |   |
|------|---|
| 1270 | 3 Sets of figures representing Happiness, Wealth and Longevity. |
|------|---|

# CATALOGUE

—OF THE—

## KIUKIANG COLLECTION.

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### GROUP 24.

#### MANUFACTURE OF PAPER.

Exhibit Number.		Market value per picul Mex. dollars.
15	Drawing Paper, first quality.....	177 00
16	“ “ “ .....	150 00
17	“ “ “ .....	140 00
18	“ “ “ .....	127 00
19	Writing “ “ .....	50 00
20	“ “ “ .....	44 00
21	“ “ “ .....	22 00
22	Drawing “ “ .....	75 00
23	“ “ “ .....	101 00
24	Red Scroll “ “ .....	126 00
25	“ “ “ .....	202 00
26	Coarse Paper .....	10 00
27	“ “ .....	8 50
28	Colored “ .....	70 00
29	“ “ .....	50 00
30	“ “ .....	54 00
31	“ “ .....	75 00
32	“ “ .....	130 00
33	Note Paper, 8 lines .....	71 00
34	“ “ “ “ .....	72 00
35	“ “ 16 “ .....	100 00
36	“ “ 12 “ .....	100 00
37	“ “ 8 “ .....	190 00
38	“ “ 32 “ .....	80 00
39	Red Note Paper, 32 lines.....	80 00
40	Note Paper, “ “ .....	42 00
41	Writing Paper, first quality .....	52 00
42	“ “ second quality .....	45 00
43	“ “ third “ .....	40 00
44	“ “ .....	35 00
45	“ “ .....	34 00
46	Visiting Cards, small .....	150 00
47	“ “ large .....	200 00

Exhibit  
Number.

48	Paper folding .....	86 00
49	Envelopes A, per 100 pieces.....	13
	“ B, “ “ .....	20
	“ C, “ “ .....	20
	“ D, “ “ .....	40
	“ E, “ “ .....	40
	“ F, “ “ .....	30
	“ G, “ “ .....	50
	“ H, “ “ .....	50
	“ I, “ “ .....	60
	“ K, “ “ .....	60
	“ L, “ “ .....	50
	“ M, “ “ .....	70
	“ N, “ “ .....	70
	“ O, “ “ .....	1 00
	“ P, “ “ .....	90
	“ Q, “ “ .....	1 30

## GROUP 16.

## PHOTOGRAPHY.

1	Panoramic view of the Port of Kiukiang.
2	Fort near Kiukiang.
3	Mountain scene near Kuling.
4	Hukow City.
5-8	Four views of Kuling settlements and mountains.
9-12	Four views, road to Kuling mountain.
13	Pagoda and Temple in Kiukiang City.
14	“Little Orphan” Island, forty miles down river from Kiukiang.

## GROUP 28.

## STATIONERY.

50	Collection of Brushes, Pens, Inks, Inkstands, Ink Boxes, etc.
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## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

51	Silver Tray, round, hammered pattern, bamboo border and handles, dragon design, with three small feet.
52	“ Tray, oblong, hammered pattern, with bamboo handles and dragon design.
53	12 Silver Napkin Rings, different patterns.
54	12 “ Pagoda shape Pepper boxes, different pat- terns.



Exhibit  
Number.

- 55 15 Silver Salt-cellars, different patterns.  
 56 7 " Belt Buckles, different patterns.  
 57 24 " Tea spoons.  
 58 15 " Brooches.  
 59 Tea set (4 pieces), round design, dragon and flowers,  
 dragon handles.  
 60 Tray, round, hammered pattern, bamboo rim, dragon  
 design and three small feet.  
 61 2 Silver Card trays, round, hammered pattern, bam-  
 boo rim and dragon design.  
 62 2 Silver Card trays, octagonal, hammered pattern,  
 dragon design, rim figures.  
 63 2 Flower Vases, stork design.  
 64 2 Silver Flower Vases, lotus design.  
 65 2 " " " bamboo and dragon design.  
 66 2 " " " flowers design.  
 67 10 " Glass holders, dragon handles.  
 68 2 " Photo frames, oval, dragon and phoenix  
 69 2 " " frame, " chrysanthemum design.  
 70 Silver Photo frame, dragon and "Fu" design.  
 71 2 Silver Photo frames, bamboo and figured design.  
 72 " " frame, flowers and bird design.  
 73 " " dragon and bamboo.  
 74 " " bamboo, bird and dragon design.  
 75 Silver Photo frame, double, phoenix and "Fu" design.  
 76 " " " oval, figured design.  
 77 " " " double, figured and "Fu."  
 78 " " " square, flowered and "Fu" design.  
 79 " " " bamboo design.  
 80 " Tea set (4 pieces), hammered pattern, bamboo  
 handles.  
 81 " Tray, square, hammered pattern, dragon de-  
 sign, bamboo rim, with 4 small feet.  
 bamboo rim, with four small feet.  
 82 " Tray, octagonal, hammered pattern, dragon de-  
 sign, bamboo handles.  
 83 2 " Candlesticks, dragon design, flowers and fig-  
 ures.  
 84 2 " Mugs, figured and dragon handles.  
 85 2 " Candlesticks, square design with dragon figures.  
 86 " Tea st (5 pieces), round design, flows and fig-  
 ures, bamboo handles.  
 87 " Tea set (5 pieces), twisted design and flowers.  
 88-90 6 Silver Candlesticks, dragon design.  
 91 " Claret Jug, hammered pattern, dragon, bam-  
 boo and figures design.  
 92-93 5 " Matchbox holder.

Exhibit  
Number.

- |     |    |  |
|-----|----|--|
| 94  |    | Silver Cigarette box, hammered pattern, dragon design on lid.                |
| 95  |    | " Cigarette box, hammered pattern, dragon design on lid, square.             |
| 96  | 12 | " Cigarette Cases, different designs.  |
| 97  |    | " Tray with figured border and dragon design and three small feet.           |
| 97a |    | " Tea set (4 pieces), hammered pattern, dragon design and bamboo handles.    |
| 96  | 12 | " Cigarettee cases, different designs.                                       |
| 97  |    | " Tray with figured border and dragon design and three small feet.           |
| 97a |    | " Tea set (four pieces), hammered pattern, dragon design and bamboo handles. |

## GROUP 45.

## CERAMICS.

The Great Potteries of China—Process of the Manufacture of  
Porcelain at King-te-chen.

The town of King-te-chen, though many of its former glories have departed, is still the chief center of the porcelain manufacture in China. It derives its name from the Emperor Chen Tsung, of the Northern Sung dynasty, who reigned from A. D., 998 to 1023, and the second of whose reign was called King-te. He may be considered the founder of these potteries. The fullest description that has been given of porcelain making at King-te-chen is that by Pere d'Entrecolles, written in 1712 and 1722. This description is fully applicable to the present day, the only change to be recorded being that the quality of the work has somewhat deteriorated. The porcelain works of to-day are also very different in magnitude from what they were a century ago. The Taiping rebels in their victorious career along the Yangtze and throughout Kiangsi province paid several visits to this place and demolished nearly the whole of the works. According to latest accounts there are 120 furnaces and about 160,000 hands.

The only fine porcelain now made is "tribute porcelain," of which a large supply is sent annually to Peking for the use of the Emperor. This was formerly baked in special furnaces called Yu-yao, or Yuan-yao, Imperial or official furnaces, as distinguished from the wai-yao or ming-yao, outside or popular furnaces. But since the destruction wrought by the Taipings, the Imperial furnaces have been in ruins, and all the porcelain is baked in the outside furnaces. Only quite perfect pieces are sent to the court; hence many pieces baked for Imperial use, but in favor of supposed superior pieces, or for some flaw or imperfection, find their way into the local market. These are the best modern pieces open to pur-

chase by the general public. Many of the patterns on the tribute porcelain of the present date are precisely the same as those forwarded to the Emperor Chia Ching in A. D., 1528. Most of the exhibits are duplicates of Tribute porcelain.

The same method of manufacture prevails now as obtained in the time of Pere d'Entrecolles. The materials used are two sorts of earth, one called pai-tun-tzu, a hard, white, fusible quartz, the other Kao-ling, decomposed felspar of granite. King-te-chen does not produce these ingredients; they are imported from other places in Kiangsi, and from Anhui. Other materials have been tried from time to time, of which soapstone is the principal.

The glaze is obtained by mixing the ashes of a fern growing in the neighborhood of the town with pounded pai-tun-tzu, thus forming a silicate of flint and alkali.

It is difficult to ascertain what the annual output of the King-te-chen potteries may be. According to native authorities, in a good year now-a-days the total production reaches a value of about gold, \$2,000,000. In the old prosperous days, a value of five millions was often reached.

### Raw Materials, Particularly Chemical Products Used in Ceramic Industries.

Exhibit Number.		Market value per picul Mex. dollars.
98	Pigment white.....	70 00
99	" ochre.....	150 00
100	" blue.....	150 00
101	" green.....	150 00
102	" white.....	20 00
103	" red.....	450 00
104	" green.....	150 00
105	" yellow.....	150 00
106	" white.....	20 00
107	" green.....	150 00
108	" green (light).....	150 00
109	" green.....	150 00
110	" white.....	150 00
111	" green (dark).....	150 00
112	" white.....	150 00
113	" red (light).....	150 00
114	" green.....	150 00
115	" red.....	150 00
116	" yellow (dark).....	150 00
117	" red.....	150 00
118	" ochre.....	60 00
119	" white.....	20 00
120	" yellow(light).....	150 00
121	" white.....	150 00
122	" white.....	20 00
123	" red.....	900 00

Exhibit Number.		Market value per picul Mex. dollars.
124	Pigment green.....	150 50
125	“ rouge .....	400 00
126	“ white .....	150 00
127	“ olive ... }	150 00
128	“ yellow.. }	150 00
129	“ red .... }	150 00
130	“ green .. }	150 00
131	“ white .. }	20 00
132	“ olive .....	150 00
133	“ yellow .....	150 00
134	“ red .....	150 00
135	“ blue.....	150 00
136	Glazing fluid, prepd., blue.....	600 00
137	“ “ “ brown.....	450 00
138	“ “ “ brown.....	450 00
139	“ “ “ light blue.....	450 00
140	“ “ “ black.....	140 00
141	“ “ “ blue .....	600 00
142	“ “ “ red .....	450 00
143	“ “ “ yellow.....	450 00
144-5	“ “ “ white.....	450 00
146	“ “ “ opal.....	450 00

### Various Porcelains.

147-148	2 Pairs Vases.
149-150	8 Fruit Bowls.
151	4 Wine Cups.
152-153	8 Tea Cups.
154	4 Soup Bowls.
155	4 Fruit Bowls.
156	4 Tea Cups.
157	4 Wine Cups.
158	2 Sacrificial Vessels.
159	1 Sacrificial Dish.
160-161	2 Pairs Vases.
162	2 Pairs Plates.
163	2 Plates.
164	2 Bowls.
165	2 Bowls, large.
166	2 Bowls, middle size.
167	4 Dishes.
168	4 Plates.
169	4 Bowls.
170-171	8 Soup Bowls.
172	2 Bowls, large.
173	2 Dishes, large.
174	4 Bowls, small size.

## GROUP 55.

THREADS AND FABRICS OF VEGETABLE FIBRES OTHER  
THAN COTTON.

Exhibit Number.		Market value per picul Mex. dollars.
175	Grasscloth, fine, white .....	380 00
176	“ “ .....	350 00
177	“ coarse, white .....	220 00
178	“ fine, white .....	400 00
179	“ “ .....	225 00
180	“ “ .....	165 00
181	“ “ pink .....	460 00
182	“ “ .....	400 00
183	“ “ .....	390 00
184	“ “ red .....	290 00
185	“ coarse, red .....	270 00
186	“ “ .....	220 00
187	“ fine, lilac .....	360 00
188	“ “ .....	400 00
189	“ “ .....	400 00
190	“ “ green .....	400 00
191	“ coarse, green .....	240 00
192	“ “ .....	220 00
193	“ fine, pale blue .....	390 00
194	“ “ .....	350 00
195	“ coarse, pale blue .....	200 00
196	“ fine, light blue .....	300 00
197	“ coarse, light blue .....	250 00
198	“ “ .....	250 00
199	“ fine, dark blue .....	370 00
200	“ “ .....	320 00
201	“ coarse, dark blue .....	160 00
202	“ “ brown .....	220 00
203	“ “ “ .....	210 00
204	“ “ “ .....	150 00
205	“ “ black .....	280 00
206	“ “ .....	220 00
207	“ “ .....	180 00
208	“ fine, pale straw .....	185 00
209	“ coarse straw .....	90 00
210	“ “ .....	80 00
211	“ “ .....	58 00
212	“ “ .....	65 00
213	“ “ .....	65 00
214	“ “ figured .....	150 00
215	“ “ .....	130 00
216	“ “ .....	130 00



## GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.

Exhibit Number.		Cost Mex. dollars.
217	River Junk, capacity 230 tons.....	1,500 00
218	“ “ “ 80 “ .....	1,500 00
219	“ “ “ 230 “ .....	6,000 00
220	“ “ “ 150 “ .....	2,500 00
221	“ “ “ 100 “ .....	2,000 00
222	Official House-boat .....	6,000 00
223	Guard-boat .....	800 00
224	Ferry boat .....	800 00
225	Dragon boat .....	150 00

## GROUP 95.

## INEDIBLE AGRICULTURAL PRODUCTS.

		Market value Mex. dollars.
226	Hemp, 1st quality.....	21 00
227	“ 2nd “ .....	19 00
228	“ 3rd “ .....	17 00

## GROUP 116.

## MINERALS AND STONES, AND THEIR UTILIZATION.

229	Porcelain earth .....	6 00
230	“ “ .....	6 00
231	“ “ .....	7 50
232	“ “ .....	6 00
233	“ “ Kaolin or Mingsha.....	45

# CATALOGUE

—OF THE—

## WUHU COLLECTION.

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### GROUP 12.

#### ARCHITECTURE.

**Pagoda at Wuhu.** This pagoda stands at the mouth of the small river whose junction with the Yangtsze furnishes the site of the city of Wuhu.

It is called the Chung Chiang Chu, or Chung Chiang Pillar, Chung Chiang (midway river), being an ancient name for Wuhu which stands half way between the mouth of the Yangtsze and the group of contiguous great cities—Hankow, Wuchang and Hanyang. The building of this pagoda was begun in the 46th year of the reign of the Emperor Wan Li of the Ming Dynasty (A. D. 1619) and was completed, after long interruptions, in the 8th year of Kang Hsi of the Ching Dynasty (A. D. 1670.)

The pagoda, which now consists of seven stories, is said to have had, originally, nine—two have been removed on account of their supposed unfavorable geomantic influences. It is now a picturesque ruin whose beauty is greatly diminished by the closely surrounding houses concealing three stories from view. It is a favorite roosting place for large flocks of birds; and trees of considerable size grow on its roof.

The city of Wuhu is situated on the right bank of the Yangtsze (264 miles above Shanghai). It is the principal commercial city of the Province of Anhui, and the residence of the Taotai whose jurisdiction extends over the Southern half of the province. Wuhu was opened by treaty to foreign trade in 1877, at which time its population amounted to about 40,000. In 1903 its population is about 105,000, its growth being practically due to the port's hav-

ing become the outlet of the greatest rice-producing territory in the Empire. Seven Foreign Missionary Societies have established here, and there are nearly one hundred foreign residents.

The net value of the trade of the port in 1902 was 19,090,828 taels, equal to 12,790,854 (gold) dollars. The export of rice amounted to 4,334,000 piculs—equal to about 9,320,000 bushels.

#### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.— COINS AND MEDALS.

Coins struck by the Anhui Provincial Mint, at Ngankin, the Provincial Capital. This mint was established in November, 1897, for the minting of silver coins—dollars, half-dollars, 20-cent and 10-cent pieces. After being in operation less than two years the mint was closed in August, 1899, and the machinery and equipment removed. In May, 1902, the mint received a new installation for the making of copper coins only; since which time it has turned out 55,800,000, coins principally 10-cash pieces—but few of the 20-cash and 5-cash pieces having been issued. The 10-cash piece is worth, in American money, about 5 mills.

#### GROUP 113.

#### PRODUCTS OF THE CULTIVATION OF FORESTS AND OF FOREST INDUSTRIES.

##### Specimens of timber :

Exhibit Number.	
1	<i>Cedrela sinensis.</i>
2	<i>Hovenia dulcis.</i>
3	Peach.
4	Pagoda.
5	<i>Paulownia imperialis.</i>
6	Persimmon.
7	Species of Oak.
8	<i>Dalbergia Lupeana.</i>
9	Red poplar.
10	White poplar.
11	Willow.
12	Chestnut.
13	Soap-tree.
14	Oak.

Exhibit  
Number.

15	<i>Lindera tzu-mu.</i>
16	<i>Sterculia platanifolia.</i>
17	<i>Pistacia chinensis.</i>
18	Silkworm thorn.
19	Apricot.
19	Apricot.
20	Elm.
21	Mulberry.
22	Tallow Tree.
23	Liquidamber.
24	Jujube.
25	Species of Oak.
26	Pride of India.
27	Red Evergreen Oak.
28	<i>Nylosma racemosum.</i>
29	Cedar.
30	Evergreen Oak.
31	<i>Ailantus glandulosa.</i>
32	Nettle.
33	Pine.
34	Fir.
35	Maiden-hair tree.
36	<i>Eucommia ulmoides.</i>
37	Species of poplar.
38	Maple.
39	Wild Pear.
40	Hornbeam.
41	Box.
42	Basswood.
43	Kuang pi lang.
44	Kuo Lang.

## GROUP 116.

## MINERALS AND STONES, AND THEIR UTILIZATION.

45	Anthracite Coal. This coal being taken from near the surface is for the most part of very poor quality—brittle and friable. It is often ground into dust, which, after being mixed with clay, is made into briquettes, which are used locally for cooking purposes.
46-48	Copper, silver, lead and iron ore.
49-52	Copper ore.
53	Copper and iron ore.
54	Iron ore.
55-58	Iron and Copper ore.

# CATALOGUE

## —OF THE—

# NANKING COLLECTION.

GROUP 16.

### PHOTOGRAPHY.

#### Views of the Port of Nanking:

Exhibit  
Number.

- 1 Showing the north end of bund, hulks, and lower anchorage with Chinese war vessels.
- 2 Showing Lion Hill and fort, City Wall and I-feng gate.
- 3 Showing landslips of the river bank which occurred on 12th January and 3rd February, 1903, old Customs House (evacuated on account of landslips), Wing Chong's store, temporary Custom House, Memorial Archway erected in memory of the late Viceroy Liu Kun-yi, and Yung Wo Hotel.
- 4 Showing mouth of the creek leading to the Hansi Gate.
- 5 The Hsia Kuan Creek; looking towards its mouth, showing fort at the mouth.
- 6 Hui Min Ch'iao (Kindness to the People bridge); the drawbridge by which the high road crosses the creek at Hsia Kuan.
- 7 Port of Nanking; view of the lower anchorage from Customs hulk "Kuashing," with Chinese Cruiser, and the "Straw Shoe Cut-off" with salt junks at anchor.
- 8 Port of Nanking, looking up river from Customs hulk "Kuashing."
- 9 Port of Nanking, looking northeast from City Wall near I-feng Gate.
- 10 Yangtze River looking Southwest from City Wall near I-feng Gate.
- 11 The Three Terrace Caves; south bank of Straw Shoe Cut-off.
- 12 The Drum Tower—dating from the Ming Dynasty—on the high road half way between north and south gates of Nanking City.
- 13 Pei-Chi-Ko-erh. Temple on hill near the Drum Tower.



Exhibit  
Number.

- 14 Kuan Yin Lou. Temple near the Drum Tower. Site of an ancient temple called Chi Ming Ssu of the Liang Dynasty.
- 15 Examination Hall, where the examinations for the Degree of Chu Jen, or M. A., are held.
- 16 Entrance of the Confucian Temple.
- 17 Entrance of the Viceroy's Yamen (Official residences and offices) at Nanking.
- 18 The Ch'ao Yang Gate on the south side of the City; looking from within the city wall.
- 19 Hemisphere forming part of the iron cupola of the celebrated Porcelain tower formerly standing on South side of the city, now totally destroyed. No other traces are remaining.
- 20 Tortoise bearing tablet, outside the south gate of City.
- 21 The Wu Chao Gate; one of the entrances of the Tartar City, destroyed by the T'ai P'ing Rebels.
- 22 Marble Tortoise bearing Tablet, covered by archway at the entrance of the avenue leading to the Tombs of the Ming Emperors.
- 23 Stone Camels, forming part of the avenue leading to the Tombs of the Ming Emperors; the Tortoise Archway in the background.
- 24 Avenue of Stone Animals forming approach to the Tombs of the Ming Emperors.
- 25 Stone Figures of Warriors and Statesmen forming part of avenue of approach to Tombs of Ming Emperors.
- 26 Tomb of the Ming Emperors; with sloping tunnel leading to the tumulus at the back. No traces are left of the buildings at one time surmounting the solid mass of masonry.
- 27 The Hall of the Ridgeless Roof—Wu Liang Tien—situated beyond the Ming Tombs.
- 28 Panorama taken from the Pei-Chi-Ko-erh Temple.

## GROUP 18.

MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY,  
TOPOGRAPHY.

- 29 Chart of Nanking Harbor.
- 30 Map of Nanking City.

## GROUP 19.

INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—  
COINS AND MEDALS.

List of specimens of coins issued by the Kiangnan Mint from its opening to this date. The Mint was opened on the 28th day, 11th

month, 23rd year of the reign of the Emperor Kuang Hsü (December, 1897).

Date of Issue.		Horary Character.	Denomination of Coin.				Remarks.
Chinese.	Foreign.		Silver.		Copper.		
			\$1	20cts.	10cts.	10 cash.	
			Local Designation.				
Kuang Hsu.	A. D.		龍洋 貳角 壹角 銅角子				
23rd year	1897-98		2				{ No horary character was used this year.
24th year	1898-99	戌	2	2	2		
25th year	1899-00	亥	2	2	2		
26th year	1900-1	子	2	2	2		
27th year	1901-2	丑	2	2	2		
28th year	1902-3	寅	2	2	2	2	{ Previous issues of copper coin are said to have had horary character. The foreign initials on these coins are those of the assayer Mr. H. A. Holmes.
29th year	1903	卯	2	2	2	2	

The Nanking Mint is commonly known by the name borne on the face of the coins issued from it, "Kiangnan," meaning "South of the River." This name is applied, somewhat inappropriately, to the three provinces forming the Viceroyalty of the Liang Kiang or Two Rivers, namely, Anhui on the north bank of the Yangtze Kiangsi on the opposite south bank, and Kiangsu which occupies a wide tract covering both north and south banks, lying eastward of the first two named provinces. . Anhui has its own mint at Anking, the capital city of that province, and this establishment must not be confused with the mint at Nanking, the seat of the Viceregal Government and the ancient capital of the Ming Emperors. It is with the Nanking mint alone that this paper deals.

The mint was opened in December, 1897, during the administration of the noted Viceroy Liu Kun-yi.

The staff of management comprises an official of the rank of Taot'ai, generally rendered in English as "Intendant of Circuit," who superintends the working of the establishment, a Secretary, Sub-Manager, Compradore (whose duties are much the same as those of chief clerk), Shroff (cashier), Chief Engineer, and an Assayer, all but the last mentioned being Chinese. The labor em-

ployed is all Chinese. When the mint was first started in 1897 about 300 men were employed, at the present time the number is 677 all told.

The buildings, enclosed within four boundary walls, comprise two engineering shops, blacksmith's, carpenter's, pattern maker's, and die maker's shops, iron foundry, and blast furnaces for melting iron. There are also the buildings necessary for the various machines used in the manufacture of coins, viz.: Six steam rollers, 2 engines of 75-horse power, 21 coining presses, 12 sets of rollers, 5 punching machines, 8 machines for drying blanks after pickling, 4 large annealing ovens, and 50 smelting furnaces for silver and bronze. Each class of machines is enclosed within its separate building. The machinery and plant is of British manufacture, and was supplied by Messrs. Heaton, The Mint, Birmingham.

At the first opening of the mint only silver coins were made. The minting of copper coins was introduced about two years ago. The annual output of silver coins is very variable. The mint now only occasionally works silver, but when in full work can turn out sixty thousand dollars and two hundred thousand subsidiary silver coins, twenty and ten cent pieces, *per diem*. Of the bronze ten cash pieces about three hundred and sixty thousand are turned out daily, or about eight hundred tons *per annum*.

The composition of the silver coin is:

For one dollar pieces: 90% fine silver and 10% copper.

For half dollar pieces: 86% " " " 14% "

For subsidiary coins: 82% " " " 18% "

Bronze coins are composed of 95% copper, 3% zinc, and 2% tin.

For silver coins Chinese silver ingots or "shoes" are mostly used. When the supply of these runs short recourse is had to English and American fine silver.

Copper is imported chiefly from Japan. No copper from Chinese mines has been hitherto used.

Of the half dollar pieces only a very few were coined, and they never got into general circulation, but were taken up privately. None are now coined.

The Kiangnan dollar is taken at par value with the Mexican dollar in about Nanking, but at a discount at Shanghai and other places, its intrinsic value being about 1% less.

A special mintage of bronze coins is made for Soochow consisting of 10 cash and 5 cash pieces bearing the name Kiangsoo, the province of which Soochow is the capital, on their face. They are all sent to Soochow for issue.

No five cash pieces are minted for Kaingnan. It is said that there is a large profit on the mintage of 10 cash bronze pieces. The demand for them is so great that the coins were bought up and sent away in large quantities and the Viceroy has found it necessary to prohibit their export in quantities greater than 5,000 at a time from

Nanking, a coin of this small value being much more suitable for the uniformly small transactions of the poorer classes than any of the silver pieces coined. Copper cash of ancient dates are still in general use, and in a string of them it is usual to find a number of coins bearing the characters of the earlier Emperors of the present dynasty in the 17th century.

## GROUP 51.

## EQUIPMENT AND PROCESSES USED IN THE MANUFACTURE OF TEXTILE FABRICS.

- 1 Hand Loom for weaving brocaded and embroidered fabrics.

## GROUP 57.

## SILK AND FABRICS OF SILK.

## SATINS.

No.	Color.	Pattern.	Length.	
1	Crushed Beans.....	Plum blossom and bamboo .....	16'	
2	Peking Camel.....	Grained .....	16'	
3	Sauce color and blue black...	Duck and drake .....	16'	
4	Various .....	Five colored lute embroidery .....	15'	
5	Sauce color.....	Golden circle and silver plantain .....	15'	
6	Treasury gold .....	Gold and silver "Immortality".....	15'	
7	White ground .....	Five colored clouds and dragons .....	15'	
8	Red ground.....	Five colored clouds and dragons .....	15'	
9	Red ground.....	Three "manys" (sons, wealth and years) in gold and silver with peach sprays.....	18'	
10	Treasury gold.....	"Wan" character (ten thousand)" .....	15'	
11	Treasury silver.....	Foreign Chrysanthemums.....	15'	
		Threads.	Width.	
12	Sky black .....	14,000	2' 7" .....	15'
13	Swallow black.....	16,000	2' 7" .....	15'
14	Deep black.....	16,000	2' 7" .....	15'
15	Duck black.....	13,000	2' 7" .....	15'
16	Vermilion .....	12,000	2' 7" .....	15'
17	Superior blue.....		2' 2" .....	15'

## Patterns.

18	Iridescent (shot) and rouge red .....	Orchid (Woman's robe) .....	13' 5"
19	Gold fish red .....	Bamboo .....	16' 5"
20	Bright yellow.....	Boundless longevity .....	18' 5"
21	Scarlet.....	Boundless longevity .....	18' 5"
22	Tea green.....	Antique .....	18' 5"
24a	Gold ground.....	Peach .....	15'

## FIGURED SILK.

23	Yellow.....	Longevity and happiness .....	18'
24	Black.....	(For making shoes).....	

## VELVETS.

No.	Color.	Pattern.	Length.
1	Date Colored .....	Begonia, pomegranate and "Buddha's Hand" lemon.....	15'
2	Ink green .....	Peony, plum and happiness.....	15'
3	Crushed beans.....	Plum and water sprite orchid .....	15'
4	Golden sauce.....	Peony.....	15'

No.	Color.	Pattern.	Length.
5	Old bronze	Bamboo and chrysanthemum (the three pro-motions)	15'
6	Goose yellow	Orchid	15'
7	Tea ashes	Peace and prosperity (chair back)	15'
8	Apricot yellow	Five pleasures saluting longevity	15'
9	Gem blue	Flower pattern, circular	15'
10	Superior blue	Peach blossom and water sprite orchid	15'
11	Old bronze	Plain	15'
12	Bamboo green	"	15'
13	Peking camel	"	15'
14	Crushed beans	"	15'
15	Snowy lake	"	15'
16	Black and yellow	"	15'
17	Black and white	"	15'
18	Black and yellow	"	15'
19	Second blue	" (cotton back)	15'
20	Pearl	Black and white (cotton back)	15'
21	Black and yellow	Plain	15'
22	Bright yellow	Figured	15'
23	2 Green, 1 Mauve	(3 pieces for making mirror covers.)	
24	1 Black, 1 Claret	(2 pieces for making shoes.)	
25	Bright yellow	(For making miscellaneous articles: dressing case cover, table border, fan case, spectacle case, watch case, pocket, ear flaps, pillow covers.)	

### 1-27 Collection of Embroidered Ribbons.

#### GROUP 61.

#### VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

- 1 3 Girdle clasps (with belt).
- 2 1 Set Official buttons (with hat).
- 3 1 Set Court buttons (with hat).

#### GROUP 127.

#### ETHNOLOGY.

- 1 Photograph of group of beggars.

### NOTES ON THE MANUFACTURE OF NANKING SATIN, VELVETS, AND SILK PIECE GOODS.

(Extracts from a Report written by F. A. Aglen, Commissioner of Customs.)

The manufacture of satin, velvet, fancy colored ribbons and other silk piece goods is an old established and the principal industry of Nanking. It gives employment to large numbers of men, women and children, and the products of the looms have a ready sale in different parts of the Empire and particularly in the north. The industry received a blow at the time of the rebellion from which it has never recovered, many of the skilled hands having left the city for other parts of the province never to return. A considerable quantity of raw silk is produced in and around Nan-



king, which is used in the manufacture of silk and satin ribbons and for the woof of satin and velvet, but the warp of the latter products is invariably composed of the finer quality of silk grown in Chehkiang.

Supplies of the raw material are obtained chiefly from Hsia Shih Chen in the department of Hai Ning, and it can be laid down at from twenty to forty Mexican dollars per 100 ounces. The process of converting the raw material into the finished article may be divided into three stages: Spinning, dyeing, and weaving. The silk on arrival, if from Chehkiang, is given out to what are called "Pai Hang," by women and young girls who use hand wheels for the purpose. The ting tzu when completed are then placed in a larger and more complicated machine to the number of some twelve or fifteen and the silk from them is spun into thread. The process is called "Shang Hsiao." The machine which is most ingeniously contrived out of bamboo with leather fastenings, is worked by a large fly wheel turned by one man or boy. After the silk has been spun to the required number of counts, it is taken off the frames and sent to the dyeing establishments. Fifty thousand feet of silk thread are reckoned as one "Tzu," and 100 "Tzu" make a "Tsu," weighing 220 taels. The cost of spinning is said to be eight Mexican dollars per "Tsu."

In the dyeing shops the colors most used are black and plum color. After being dyed and bleached the silk is re-reeled by women and is then handed over to a special set of craftsmen termed Chien Ching ti, whose sole business is to prepare the warp and set it on the loom. This process is called "Shang Ching." Should by chance the threads become broken or require to be renewed, the Chien Ching ti must be called in again. In the meanwhile the silk for the woof, which need not necessarily come from Chehkiang, and which costs about thirty dollars per hundred taels, and has also gone through a spinning and dyeing process. It is then re-reeled by women and transferred to small spools, "wei kuan" which are placed inside the shuttle, and is then ready for the weaver. Sometimes as many as four looms may be found in one establishment and it is not unusual to find spinning and weaving going on within the same compound. These larger establishments called "Chi Fang," are the result of combination and represent a considerable capital. They own an extensive plant and purchase and work up their own material, disposing of the finished product to the dealer under a particular chop. They stand in much the same relation to the poorer class of weavers as the factories in Great Britain did to the cottage looms which they superceded. In Nan-king the weaver, who has no capital, simply works for hire. If he is not the possessor of a loom, he obtains employment at one or other of the "Chi Fang" alluded to, getting, besides his keep, a wage of from 75 cents to  $3\frac{1}{2}$  dollars per piece, according to the weight of the satin upon which he is employed. The weaver who possesses a loom of his own, but who has not the necessary capital to provide

himself with the raw material, is dependent on what is called "Chang Fang." These establishments supply silk and defray the cost of spinning, dyeing and setting it up. An accurate account is kept of all material given out and expenditure incurred, and, on return of the corresponding amount of satin, the weaver is paid at the following rates:

Color.	Quality.	Warp in Threads.	Length per piece.	Breadth per piece.	Weight per piece.	Weaver's wage per piece.	Selling price per piece.
Plum ..	1st	16,000	40 ft.	27-28 in.	60 oz.	Mex. \$8.00	Mex. \$38
	2nd	18,000	40 ft.	"	50 oz.	" 7.00	" 27
	3rd	10,000	37-38 ft.	27 in.	40 oz.	" 6.00	" 22
	4th	7,000 or 8,000	36 ft.	27 in.	30 oz.	" 5.00	" 18
Black..	1st	18,000	40 ft. 8 in.	8 ft. 2 in.	90 oz.	" 8.00	" 45
	1st	15,000	40 ft.	3 ft.	80 oz.	" 7.00	" 30
	2nd	18,000	40 ft.	2 ft. 7 in.	60 oz.	" 6.00	" 24
	3rd	10,000	38 ft.	2 ft. 7 in.	50 oz.	" 5.00	" 15
	4th	7,000 to 8,000	36 ft.	2 ft. 7 in.	40 oz.	" 4.00	" 12

In addition to the looms which manufacture for the trade, there is a certain fixed number under official control engaged in turning out silk, satin and velvet for the Court. The owners of these looms hold licenses from the Imperial Silk Commissioner, which they can, if they please, sublet to others. In times of great pressure, such as an approaching Imperial Jubilee creates, work is also given out to private looms. The number of license holders in Nanking is 294.

Previous to the rebellion there was said to be 35,000 looms inside the city, and 15,000 in the villages around, employed in the manufacture of ordinary black and plum colored satin. At the present time an authority informs me that there are about 3,000 looms in Nanking and some 2,000 outside the city. The annual production is estimated at 150,000 pieces valued at Gd. \$1,800,000, of which the north is the largest consumer.

The manufacture of other varieties of satin piece goods has been steadily declining of late years. Before the rebellion over 2,500 looms were at work weaving "Mo Pen," a variety made in two qualities and in all colors. In 1880 there were but 300 looms so employed and the number has now diminished to about 50. The annual production is 1,200 pieces valued at Gd. \$25,000.

The weaving of Chang Hua, gold figured satin, is now confined to about 30 looms, compared with 1,000 before the rebellion and 300 in 1880. The yearly production amounts to about 10,800 feet, valued at Gd. \$9,000. This variety is almost entirely made to order for the north. The pieces vary in length up to 24 yards and are from two to three feet in width. The wholesale price is about Gd. \$0.85 per foot.

Veda's Gold, a kind of damask interwoven with gold thread, is manufactured on the same looms as the "Chuang Hua." Each piece is 18 feet long and 2 feet 2 inches wide. The price per foot varies from Gd. \$0.50 to \$1.00. The annual output is about 720 pieces.

The prevailing fashion of wearing velvet caps, coats, shoes, etc., has led to an increase in the number of looms weaving this product since 1880, and there are now about 700 at work in and outside the city, manufacturing the plain and figured varieties. In the good days before the Nanking trade was ruined there were something like 7,000 employed. Each piece is 20 feet long by 1 foot 8 inches wide, and varies in price from Gd. \$0.35 to \$0.90 per foot. The local manufacture of Pongees has fallen off greatly, not more than 200 looms being engaged as compared with 700 in 1880. On the other hand there is great activity in the silk and satin ribbon trade. Previous to the rebellion this manufacture was hardly known in Nanking, but the number of looms has increased from 3,000 in 1880 to 6,000 at the time of writing. The ribbon looms give employment to large numbers of women and small girls. The ribbons are woven in a great variety of colors and patterns, the setting up of which is a distinct trade confined to a few skilled workers, and vary in width between 2 inches and 3-10 of an inch.

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The weaving of cloth from unbleached cotton, at one time an important enough industry in Nanking for the particular kind of texture produced to be known over the world as "Nankeen" did not survive the rebellion. Very few looms are now at work, and the industry has permanently located itself at Tungchow in this province, nearer to the great cotton-growing districts.

The above is an extract from a very able report upon this trade, written by Mr. F. A. Aglen when Commissioner of Customs at this port which will appear in the Customs Decennial Reports shortly to be published. What I now propose is not to tread in his footsteps but merely to give a sketch of such circumstances or peculiarities connected with the manufacture of the silk products of Nanking as have come under my immediate notice and seem of interest.

Soon after entering the Northern gate of the city, called I-feng men, the number of mulberry plantations on either side of the

high road suggests that the rearing of silk worms and the production of raw silk is a thriving industry. A stroll along one of the many footpaths leading from the main road to the wooded hills fringing the inner side of the city wall to the northwest brings one within hearing of the steady click-clack of the loom, and in a cottage may be seen two or three at work; the weavers, a farmer and his sons laboring on the family farm by day are adding to the income by weaving in the evening stout glossy satin of a black purple hue; the women kind with children of all ages—for several generations live together in patriarchal style, sitting or standing around, plying their needles, washing, preparing food or idly gossiping—all ready for a cheery greeting to the Yang Hsien Sheng or foreign gentleman and a chat with him, too, if he can talk their language; innumerable dogs, vociferous but harmless, pigs, chickens, etc., fill up the foreground; while the surrounding fields and fish ponds backed by picturesque groves of bamboo, hills well timbered with edible chestnut, oak and numerous other forest trees, some strange and of great beauty, combine to make a charming sylvan scene. Similar scenes may be witnessed in all directions within the city walls, about twenty-two miles in circumference and varying from 30 to 50 feet in height, the battlemented crest of which standing out here and there against the sky line with the beautiful background of lofty hills which surround Nanking, forms a picturesque feature of the naturally pretty scenery. The only populous part of the city lies to the south and southwest, where narrow, crowded and busy streets are to be found harboring a population variously estimated at from 270,000 to 400,000. The rest of the vast inclosure is mainly devoted to agriculture, maize, beans, sunflowers, ginger, vegetables, etc., following each other in rapid succession; while the dense bamboo groves and mulberry plantations on all sides beautify the scene and break the monotony of the open country.

Very little seems to be known of the extent to which houses covered the space within the walls in earlier days, but the ruined remains of buildings are abundant; substantial bridges in the midst of fields indicate the existence at one time of busy thoroughfares, and over the whole area broken bricks and tiles strew the fields and afford an apparently inexhaustible supply of building material for the poorer natives. These are unmistakable signs of a former population very much larger than exists at present, for the dispersion of which and the ruthless destruction of homes, the great T'ai-p'ing rebellion was mainly responsible.

Among the narrow streets of the southern part of the city are to be found numerous looms at work in dark, low-roofed cottages, sometimes four or five, more often one or two, for weaving the plain satins, brocades of silk or the handsome brocades of gold and silver thread mingled with colored silks of which the exhibits from this port show some good specimens. These scattered establishments are mostly in the pay of capitalists who employ



in some few cases 50 to 100 looms, most of them, perhaps, 10 or 20. There are no large factories. The manufacture of velvets is more concentrated and single establishments are to be found with 20 or 30 looms, the largest being those employed to weave the supplies for the court in Peking. Government looms exist at the establishment of the Imperial Silk Commissioner, but it is found more satisfactory to get all weaving of satins, brocades and velvets done by contract, and the official looms are idle.

A walk through the pleasant undulating country outside the city wall in an easterly direction brings one amongst villages or scattered cottages where whole families are busily engaged in spinning or reeling silk, the women and girls seated at single spinning wheels, the men at the larger machines, working 16 to 20 spindles, the driving wheel of which is turned by one man, while another tends the spindles on which the silk is reeled from a trough below the level of the ground in which are either cocoons of local growth or large spindles of roughly reeled silk imported from other places, which require re-reeling and cleansing. In some cottages the single fibre is being spun into thread of many strands, in others the dyed silk is being reeled off into skeins or hanks. Most of the dyeing is done in the city, the largest establishments being congregated near the south gate, some employing 20 hands, some less. German aniline dyes are largely used for the brighter colors. The looms for figured satins and variegated brocades are mostly found to the north of the populous part of the city, not far from the Drum Tower. For the figured satin, called Mo Pen, some 200 looms are said to exist, and for the rich gold and silver brocades about 50 looms; but the figures given are not the result of careful statistics, which are unobtainable.

The wages for the different branches of the silk industry vary very much according to the capacity of the workmen and the quality of the work. It is all piece work. Roughly estimated, the women and girl spinners make about 20 cents a day, Mexican dollar currency; expert weavers of satin, plain or figured, 70 to 90 cents; of gold and variegated brocades for which two men work at each loom, one above and one below, about 80 cents a day each; velvet workers much the same; special experts required for the flower patterns of figured velvets get 16 cents a foot. The capitalists are mostly the merchants who buy and sell the satins and velvets produced. The loom owners are generally working men with little capital beyond the loom or perhaps several looms they own, and which they work for the merchants who supply the material. The cost of a loom is about \$100. These looms are of complicated construction of numerous parts, each part being made by a specialist some of them costing considerable sums. The elaborate network of cord, for instance, at the top of the model exhibited, is known as the "Hua Pen" or "Origin of the flower (or pattern)." Through it the silk threads are passed to form the flower pattern of the brocade, and each pattern requires a special "Hua



Pen" costing about 13 Gold Dollars. The great difficulty in getting the model constructed was to get each workman to make his particular part of an unusual size to suit the reduced proportions of the machine.

I am unable to say how the wages of Nanking workmen compare with those of western countries, but I should imagine they are much lower; but, as compared with steam machinery, the manufacturing process is far slower and the price of the Nanking goods is, I am informed, considerably above that of the brocades and satins of other countries. It can probably be claimed for the Nanking manufactures that they are more durable, the silk fibre being less strained by the hand loom than by the steam machinery, and the silk being of purer quality. It will be well if the Chinese do not injure their trade by yielding to the temptation of adulterating their goods in order to make for a time a higher profit. The patterns, though perhaps in some respects not so artistic as those of western manufacturers have, nevertheless, a character of their own which is very striking and which western manufactures do not succeed in imitating to perfection.

The Nanking weaver sells his goods principally in China for Chinese wearers, but there seems no reason why he should not, with a little enterprise and encouragement from without, extend his field of trade. That he can make goods of a given shape and design to order is proven by the fact that his designs are frequently changed to suit new fashions. The original design is roughly sketched on paper in black and white with a Chinese pen, or pencil brush, and is skillfully imitated on the loom. I have seen large stocks of these paper patterns and chosen designs from them. As it costs a considerable sum to place an entirely new pattern on a loom, the weaver naturally wants a large order for that particular pattern to repay his outlay. The long figured velvet table centers exhibited were especially woven of that shape, also the chair backs of the same material. Attention is called to the figured velvet riding jacket, shoes, mirror covers, pouches, and sundry small things as a suggestion of what might be done if designs suitable for western fashions were given to the Nanking weavers. The lady's robe in the figured satin may suggest the weaving of similar material shaped for the dresses of ladies other than Chinese.

The ribbons of Nanking are not so attractive as the brocades. The exhibit represents a fair sample of numerous patterns.

In conclusion it may be said that the Nanking exhibit is by no means a complete collection of all the materials, patterns or colors produced here. Specimens of the best kinds have been chosen as likely to make the most attractive show. There are innumerable patterns of equal beauty, many materials of inferior and cheaper texture, some with admixture of cotton, some of poorer silk or gold thread, and varying proportionately in price. Some textures

woven here are made better elsewhere, and it has not been thought worth while to exhibit local specimens. Colors are difficult to match, and though names are given to each color it is by no means certain that an order for that hue will result in goods of the exact shade asked for being supplied. This is probably due to the fact that the color of the unwoven silk presents a surprisingly different appearance after weaving, especially into velvets.

H. M. HILLIER,

Commissioner of Customs.

# CATALOGUE

—OF THE—

## Kiangnan Provincial Exhibit.

### GROUP 14.

#### ORIGINAL OBJECTS OF ART WORKMANSHIP.

Exhibit  
Number.

- |   |  |
|---|--|
| 1 | Ivory Casket; carvings of men, lion's head, etc. |
| 2 | Mother-of-pearl (?) ; carved shells.             |
| 3 | Ivory Fan; carved with Chinese characters.       |
| 4 | " " " " " "                                      |
| 5 | Work Box; golden lacquer, lions' feet.           |
| 6 | " " " " lily flower.                             |
| 7 | Tea Tray; " " " "                                |
| 8 | Hanging brackets (?) ; engraved lacquer.         |
| 9 | Ancient vase; concealed (dark blue).             |

### GROUP 30.

#### SILVERSMITH'S AND GOLDSMITH'S WARE.

##### Silverware:

- |    |   |   |
|----|---|---|
| 1  | 1 Photo Frame; Dragon and Lion pattern.     |   |
| 2  | 1 Sugar Bowl, Gold Melon                    | " |
| 3  | 1 Tobacco box; Dragon                       | " |
| 4  | 1 Milk Pot; Dragon Scale                    | " |
| 5  | 12 Forks.                                   |   |
| 6  | 1 Needle Case.                              |   |
| 7  | 2 Coffee Pots; Dragon                       | " |
| 8  | 2 Flower Vases; White Stork                 | " |
| 9  | 2 Pepper Pots; Pagoda                       | " |
| 10 | 2 Sugar Tongs.                              |   |
| 11 | 10 Ash Trays; Dragon                        | " |
| 12 | 6 Salt Cellars                              | " |
| 13 | 24 Spoons; Fancy                            | " |
| 14 | 1 Cruet Stand.                              |   |
| 15 | 12 Spoons; Bamboo                           | " |
| 16 | 6 Buckles; Happiness and Longevity pattern. |   |
| 17 | 1 Tea Canister Melon                        | " |
| 18 | 1 Punch Bowl; Dragon and Lion               | " |
| 19 | 2 Punch Bowls; Stork and Bamboo             | " |

## GROUP 57.

## SILK AND FABRICS OF SILK.

Exhibit  
Number.

- |    |   |
|----|---|
| 1  | Satin Brocade; Vermillion; circular figured, gold and silver; length 19 ft. 6 in. |
| 2  | Satin Brocade; black ground; treasury gold; length 13 ft. 7 in.                   |
| 3  | Satin Brocade; Superior blue; treasury silver; length 11 ft. 8 in.                |
| 4  | Satin Brocade; five colors; bed cover; length 13 ft.                              |
| 5  | Satin Brocade; superior blue; treasury gold character "Wan;" length 7 ft. 7 in.   |
| 6  | Satin Brocade; Vermillion; gold and silver interwoven; length 13 ft. 6 in.        |
| 7  | Figured Satin; date red; peach; length 59 ft. 2 in.                               |
| 8  | Treasury " deep green; interwoven with gold, length 27 ft.                        |
| 9  | Treasury Satin; tea camel; plain; length 63 ft.                                   |
| 10 | Treasury Satin; sky black; plain; length 61 ft. 5 in.                             |
| 11 | Gold Gauze Satin; moonlight snow blue; length 47 ft. 3 in.                        |
| 1  | Velvet; Silver ash; plain; length 30 ft.  |
| 2  | " Deep black; " " 26 " 4 in.  |
| 3  | " Gem blue; " " 33 " 5 "  |
| 4  | " Peking sauce; " " 30 "  |

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

- |    |   |
|----|---|
| 1  | 1 Table cover, red satin ground, embroidered with parrot; length 2 ft. 5 in.      |
| 2  | 1 Table cover, embroidered with peacock; length 2 ft.                             |
| 3  | 1 Table cover, embroidered with stork; length 2 ft.                               |
| 4  | 1 Table cover, embroidered with flowers and birds (red satin); length 2 ft. 4 in. |
| 5  | 1 Table cover, grass yellow and colored satin; length 3 ft. 6 in.                 |
| 6  | 1 Huchow crepe handkerchief, snow gray color; length 1 ft. 3 in.                  |
| 7  | 1 Huchow crepe handkerchief, peach red color; length 1 ft. 3 in.                  |
| 8  | 1 Huchow crepe handkerchief, lake gray color; length 1 ft. 3 in.                  |
| 9  | 4 Embroidered pictures, with the four seasons' flowers; length 3 ft. 4 in.        |
| 10 | 1 Bright yellow embroidery, real gold with dragon and clouds; length 6 ft. 6 in.  |
| 11 | 1 Vermilion embroidery, real gold with dragon and cloud; length 6 ft. 9 in.       |

Exhibit  
Number.

- |    |   |
|----|---|
| 12 | 1 Bright yellow scroll, real gold with dragon and cloud; length 6 ft. 4 in.             |
| 13 | 1 bright yellow embroidery, three circles with flowers; length 2 ft. 4 in.              |
| 14 | 1 Vermilion brocaded satin, four circles and colored clouds; length 2 ft. 4 in.         |
| 15 | 1 Vermilion Satin, good wishes, lilies and birthday congratulations; length 2 ft. 5 in. |
| 16 | 1 Vermilion embroidery, gold and silver interwoven; length 2 ft. 3 in.                  |
| 17 | 2 Fire screens, flowers embroidered in five colors; length 4 ft.                        |
| 18 | 8 Red satin scrolls, embroidered with flowers; length 8 ft.                             |



# CATALOGUE

—OF THE—

## CHINKIANG COLLECTION.

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### GROUP 34.

#### BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

##### Yangchow Lacquer-ware, Black, Inlaid with Mother-of-Pearl.

Exhibit  
Number.

1- 8	4 Pairs Plaques.
9- 10	2 Plaques.
11- 13	3 Trays, oblong.
14	11 Trays, oval.
15- 20	6 Inkstands, oblong.
21- 28	8 Picture Frames.
29- 38	5 Pairs Flower Vases.
39- 40	2 Confectionery Boxes.
41- 42	2 Cigar Boxes.
43	1 Glove Box.
44- 47	4 Napkin Rings, hexagonal.
49- 51	4 Napkin Rings, round.
52- 60	9 Collar Boxes.

##### Yangchow Lacquer-ware,—Yellow and Gold.

61- 62	2 Tea Trays.
63- 64	1 Pair Flower Vases.
65- 66	2 Picture Frames.
67- 68	2 Cigar Boxes.
69- 70	2 Glove Boxes.
71- 82	12 Napkin Rings, round.

##### Yangchow Lacquer-ware,—Red and Gold.

83- 86	4 Plaques.
87- 91	5 Tea Trays.
92- 93	2 Oblong Boxes.
94- 95	1 Pair Flower Vases.
96- 97	2 Confectionery Boxes.
98- 99	2 Collar Boxes.

Exhibit  
Number.

100-101	2 Glove Boxes.
102-103	2 Cigar Boxes.
104-107	4 Picture Frames.
108-119	12 Napkin Rings.
120-131	12 Trinket Boxes.

This rough, but characteristically Chinese species of lacquer-ware, is produced only at Yang-chou-fu, a large prefectural city on the Grand Canal, some twenty miles north of Chinkiang. It is made in no very large quantities, and is but little known except in the immediate vicinity of Yang-chou-fu and Chinkiang, the articles met with in the latter place, however, being chiefly made for sale to foreigners.

The manufacture of this ware, which is carried on entirely by hand, is briefly as follows: A model of framework of the article to be made is fashioned of well seasoned wood of common Cypress (*Cupressus funebris*), a tree which grows in some abundance in the neighborhood, and this is first covered with a thick coating of glue. Over the glued surface a piece of fine hemp cloth is stretched, upon which, when saturated, coarsely powdered tile dust is shaken until the glue is absorbed. The surface when dry is scraped until all roughness has been removed, and a layer of fine hemp fibres is applied and affixed with glue. A further coating of tile dust, more finely powdered than the first, is then laid on the glued fibres, and when thoroughly dry, is rubbed with an instrument of horn until the surface has been rendered quite smooth. A sheet of thin paper prepared from bamboo fibres, is now glued to it, and on this a mixture of very finely powdered tile dust and pigs' blood is thickly applied. In this the pieces of mother-of-pearl are imbedded and the whole is then covered with a second coating of the same mixture and allowed to dry completely. Friction is then applied with a specially prepared tile until the surface is sufficiently abraded to allow of the re-appearance of the shells, which are left flush with the rest of the surface and subsequently carved or painted in accordance with the design. A coat of varnish completes the process. The length of time required to complete the preparation of a piece of lacquer varies, of course, with the degree of fineness required, the usual period being from thirty to forty days.

The preparation of the yellow and gold, and the red varieties of Yangchow lacquer is in the main similar to that of the black lacquer, described above, no mother-of-pearl, however, being inserted.

## GROUP 57.

## SILK AND FABRICS OF SILK.

Samples of Chinkiang Silk Piece Goods—Each Piece, 18 ft. x 31 ins.

132	Figured Silk, Orange.
133	“ “ Slate.
134	“ “ Magenta.
135	“ “ Brown.

Exhibit  
Number.

136	Figured Silk, Water Green.
137	“ “ Dark Red.
138	“ “ Vermillion.
139	“ “ Light Blue.
140	“ “ Ash Gray.
141	“ “ Pink.
142	“ “ Tea Green.
143	“ “ Yellow.
144	“ “ Dark Violet.
145	“ “ Green.
146	“ “ Red.
147	“ “ Light Yellow.
148	“ “ Light Tea Green.
149	“ “ Light Pink.
150	“ “ Mauve.
151	“ “ Black.
152	“ “ Turquoise.
153	“ “ Sapphire Blue.
154	“ “ Claret.
155	“ “ Blue.
156	“ “ White.
157	“ “ Dark Gray.
158	“ “ Shot, Green and Blue.
159	“ “ Shot, Blue and Red.
160	“ “ Shot, Purple and Violet.
161	“ “ Shot, Green and Red.
162	“ “ Shot, Green and Blue.
163	“ “ Shot, Purple and Green.
164	“ “ Salmon.
165	“ “ Red.
166	“ “ Green.
167	“ “ Turquoise.
168	“ “ Aniline Red.
169	“ “ Ash Blue.
170	“ “ Claret.
171	“ “ Heliotrope.

## GROUP 75.

## MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

## Models of:

Exhibit  
Number.  
172

**Official Junk**, used by officials of high rank when traveling, on transfer or otherwise, on the inland waterways of China. These boats are propelled by poles or towed from the bank. The rank and name of the official on board are exhibited on the long red flag pendant from the mast, while the gong and the boards displaying his official titles, which are carried before him in the procession when he goes on shore, are also characteristic of this type of vessel.

The inscription on the stern signifies "Favorable winds and good luck."

Usual measurements:

Length, 85 feet; Beam, 14 feet; Draught, 6 feet. Cost, Mex., \$7,500.

173

**Salt Junk**. Salt being a government monopoly, the greatest precautions are taken by the government to insure that the production and transit of this commodity are only conducted in a manner which admits of a strict official supervision, while salt smugglers are, when caught, visited with the most stringent punishments.

Salt for distribution in the Yangtze valley is located on the sea board below Shanghai and brought up in these vessels which are specially constructed with a view to strength to enable them to withstand the rough weather which is often met with on the lower reaches of the Yangtze.

Usual measurements:

Length, 95 feet; Beam, 15 feet; Draught, 8 feet. Cost, Mex., \$12,000. Capacity, 210 tons.

174

**Grain Junk**, used for conveying tribute rice from the provinces to the capital. The usual route taken by these craft is the Grand Canal, which running from the Hangchow Bay in the Chehkiang province, crosses the Yangtze at Chinkiang, and thence follows a northward course to Tungchow, some thirty miles from Peking, where the grain is unloaded and conveyed to the Imperial granaries.

Exhibit  
Number.

The inscription on the yellow flag at the mast head signifies "The due tribute to the Heavenly—i. e., Imperial—Granaries."

Usual measurements :

Length, 73 feet; Beam, 12 feet; Draught, 5 feet. Capacity, 110 tons. Cost, Mex., \$4,700.

175

**Passenger Boat.** These boats, the property of private individuals, are largely used by Chinese of the better class when traveling on the inland waterways. This particular model represents a passenger boat chartered by a party of students to convey them to Nanking to compete in the provincial examinations, as the inscription on the flag signifies.

Usual measurements :

Length, 75 feet; Beam, 12 feet; Draught, 5 feet. Cost, Mex., \$4,800.



## EXHIBITED BY J. B. De La TOUCHE—CHINKIANG.

## GROUP 121.

## PRODUCT OF HUNTING.

## Birdskins from Fuhkien.

1	<i>Corvus macrorhynchus.</i>	44	<i>Buchanga leucogenys.</i>
2	<i>Corvus torquatus.</i>	45	<i>Chibia hottentotta.</i>
3	<i>Urocissa sinensis.</i>	46	<i>Locustella certhiola.</i>
4	<i>Dendriocitta</i> “	47	<i>Acrocephalus orientalis.</i>
5	<i>Garrulus</i> “	48	<i>Acrocephalus bistrigiceps.</i>
6	<i>Parus Pekinensis.</i>	49	<i>Orthotomus sutorius.</i>
7	<i>Parus venustulus.</i>	50	<i>Luciniola puscata.</i>
8	<i>Machlolophus ux.</i>	51	<i>Phylloscopus sub-appicis.</i>
9	<i>Melauschlora sultanea.</i>	52	<i>Phylloscopus borealis.</i>
10	<i>Acredula concuma.</i>	53	<i>Phylloscopus ruperiliorus.</i>
11	<i>Paradoxorius guttaticollis.</i>	54	<i>Phylloscopus proregulus.</i>
12	<i>Scaerhynchus gularis.</i>	55	<i>Phylloscopus trochiloides.</i>
13	<i>Suttiora davidiana.</i>	56	<i>Cryptolopha intermedia.</i>
14	<i>Suttiora webbiana.</i>	57	<i>Cryptolopha ricketti.</i>
15	<i>Dryonastes perspicillatus.</i>	58	<i>Cryptolopha sinensis.</i>
16	<i>Dryonastes berthemyi.</i>	59	<i>Abrorius pulvifacies.</i>
17	<i>Dryonastes</i> “	60	<i>Cettia sinensis.</i>
18	<i>Garrulax picticollis.</i>	61	<i>Suya crinigera.</i>
19	<i>Janthocinela cinericeps.</i>	62	<i>Prinia sonitatus.</i>
20	<i>Trochalopteron canorum.</i>	63	<i>Prinia inornata.</i>
21	<i>Trochalopteron milni.</i>	64	<i>Lanius schach.</i>
22	<i>Pomatorhinus swinhoi.</i>	65	<i>Lanius lucionensis.</i>
23	<i>Pomatorhinus studulus.</i>	66	<i>Tephrodomis pelvica.</i>
24	<i>Stachyridopsis ruficeps.</i>	67	<i>Pericrocotus cautionsis.</i>
25	<i>Alcippe hueti.</i>	68	<i>Pericrocotus griseigularis.</i>
26	<i>Schoeniparus brunneicis.</i>	69	<i>Oriolus diffusis.</i>
27	<i>Proparus guttaticollis.</i>	70	<i>Spodiopsar sericeus.</i>
28	<i>Myiophoneus caerues.</i>	71	<i>Sturnia sinensis.</i>
29	<i>Staphidia torquelo.</i>	72	<i>Acridotheres cristatellus.</i>
30	<i>Yulina pallida.</i>	73	<i>Graculipica nigricollis.</i>
31	<i>Zosterops simplex.</i>	74	<i>Muscicopa griseistricta.</i>
32	<i>Herpornis tyrannula.</i>	75	<i>Hemichelidon sibirica.</i>
33	<i>Liotterix lutea.</i>	76	<i>Alseonax latirostris.</i>
34	<i>Pteruthius aeralatus.</i>	77	<i>Xanthopygia narcissina.</i>
35	<i>Allotrius pallidus.</i>	78	<i>Cyanoptila cyanomelana.</i>
36	<i>Chloropsis lazulina.</i>	79	<i>Poliomyias luteola.</i>
37	<i>Hypsipetes leucocephalus.</i>	80	<i>Terpsiphone incipens.</i>
38	<i>Hemixus canipennis.</i>	81	<i>Pratincola maura.</i>
39	<i>Spizixos semitorques.</i>	82	<i>Oreicola ferrea.</i>
40	<i>Iole holti.</i>	83	<i>Henicurus sinensis.</i>
41	<i>Pycnonotus atricapillus.</i>	84	<i>Henicurus guttatus.</i>
42	<i>Pycnonotus sinensis.</i>	85	<i>Henicurus ocbistaceus.</i>
43	<i>Buchanga atra.</i>	86	<i>Microcichla scouleri.</i>

- |     |                                   |     |                                       |
|-----|-----------------------------------|-----|---------------------------------------|
| 87  | <i>Ruticilla aurea</i> .          | 137 | <i>Cypselus pacificus</i> .           |
| 88  | <i>Rhyacornis puliginosa</i> .    | 138 | <i>Caprimulgus jotaka</i> .           |
| 89  | <i>Tarsiger cyanurus</i> .        | 139 | <i>Harpactes yamakanensis</i> .       |
| 90  | <i>Copsychus saularis</i> .       | 140 | <i>Cuculus intermedius</i> .          |
| 91  | <i>Merula mandarina</i> .         | 141 | <i>Endynamis honorata</i> .           |
| 92  | <i>Merula chrysolaus</i> .        | 142 | <i>Asio brachyotus</i> .              |
| 93  | <i>Merula obscura</i> .           | 143 | <i>Scops glabripes</i> .              |
| 94  | <i>Geocichla sibirica</i> .       | 144 | <i>Glaucidium whitelyi</i> .          |
| 95  | <i>Orescincla solitaria</i> .     | 145 | <i>Glaucidium brodici</i> .           |
| 97  | <i>Cinclus pallasii</i> .         | 146 | <i>Minox scutulata</i> .              |
| 98  | <i>Uroloncha acuticanda</i> .     | 147 | <i>Circus cyanens</i> .               |
| 99  | <i>Munia topela</i> .             | 148 | <i>Circus spinolotus</i> .            |
| 100 | <i>Chloris sinica</i> .           | 149 | <i>Circus æuginorus</i> .             |
| 101 | <i>Passer rutilaus</i> .          | 150 | <i>Buteo plumipes</i> .               |
| 102 | <i>Eophona melanura</i> .         | 151 | <i>Falco rubruteo</i> .               |
| 103 | <i>Pyrrhus nipalensis</i> .       | 152 | <i>Falco æsalon</i> .                 |
| 104 | <i>Emberiza fucata</i> .          | 153 | <i>Cerchneis japonicus</i> .          |
| 105 | <i>Emberiza tristrami</i> .       | 154 | <i>Micro hierax nulanolencus</i> .    |
| 106 | <i>Melophus melanicterus</i> .    | 155 | <i>Turtur humilis</i> .               |
| 107 | <i>Chelidon Kaspimirensis</i> .   | 156 | <i>Phasianus torquatus</i> .          |
| 108 | <i>Cotile riparia</i> .           | 157 | <i>Precrasia darwini</i> .            |
| 109 | <i>Hirundo gutturalis</i> .       | 158 | <i>Tragopan caboti</i> .              |
| 110 | <i>Motacilla leucopsis</i> .      | 159 | <i>Bamburicola thoracica</i> .        |
| 111 | <i>Motacilla lugeus</i> .         | 160 | <i>Arboricola ricketti</i> .          |
| 112 | <i>Motacilla ocularis</i> .       | 161 | <i>Coturnix communis</i> .            |
| 113 | <i>Motacilla taivana</i> .        | 162 | <i>Coturnix japonica</i> .            |
| 114 | <i>Motacilla nulanope</i> .       | 163 | <i>Coturnix communis x japonica</i> . |
| 115 | <i>Anthus richardi</i> .          | 164 | <i>Traucolinus chinensis</i> .        |
| 116 | <i>Anthus cervinus</i> .          | 165 | <i>Porzana pusilla</i> .              |
| 117 | <i>Anthus japonicus</i> .         | 166 | <i>Porzana pusca</i> .                |
| 118 | <i>Anthus maculatus</i> .         | 167 | <i>Amaurornis phoenicura</i> .        |
| 119 | <i>Alauda arvensis</i> .          | 168 | <i>Gallinula chloropus</i> .          |
| 120 | <i>Alauda coelivox</i> .          | 169 | <i>Gallicrex cinerea</i> .            |
| 121 | <i>Acthopyga latonchii</i> .      | 170 | <i>Glareola orientalis</i> .          |
| 122 | <i>Dicaeum ignipectus</i> .       | 171 | <i>Hydrophasis chirurgus</i> .        |
| 123 | <i>Gecimus guerini</i> .          | 172 | <i>Strepsilas interpres</i> .         |
| 124 | <i>Gecimulus vididanus</i> .      | 173 | <i>Vanellus cristatus</i> .           |
| 125 | <i>Micropternus fokiensis</i> .   | 174 | <i>Charadrius fulous</i> .            |
| 126 | <i>Deudrocopus cabanin</i> .      | 175 | <i>Squatarola helvetica</i> .         |
| 127 | <i>Iyngipicus scintilliceps</i> . | 176 | <i>Aegialitis veredus</i> .           |
| 128 | <i>Picumnus chinensis</i> .       | 177 | <i>Aegialitis geoffroyi</i> .         |
| 129 | <i>Iynx torquilla</i> .           | 178 | <i>Aegialitis placidus</i> .          |
| 130 | <i>Inegalaema vireus</i> .        | 179 | <i>Aegialitis minos</i> .             |
| 131 | <i>Eurystornus calornye</i> .     | 180 | <i>Aegialitis cantianus</i> .         |
| 132 | <i>Ceryle guttata</i> .           | 181 | <i>Numenius variegatus</i> .          |
| 133 | <i>Ceryle rudis</i> .             | 182 | <i>Numenius minutus</i> .             |
| 134 | <i>Alcedo bengalensis</i> .       | 183 | <i>Tekkia cinerea</i> .               |
| 135 | <i>Halcyon smyrnensis</i> .       | 184 | <i>Totanus hypoleucus</i> .           |
| 136 | <i>Halcyon pileatus</i> .         |     |                                       |

185	<i>Totanus glareola.</i>	198	<i>Tringa cinclus.</i>
186	<i>Totanus ochropus.</i>	199	<i>Trringa erassirostus.</i>
187	<i>Totanus glottis.</i>	200	<i>Gallinago mekala.</i>
188	<i>Totanus brevipes.</i>	201	<i>Gallinago stenura.</i>
189	<i>Totanus calidris.</i>	202	<i>Gallinago coelestis.</i>
190	<i>Totanus fuscus.</i>	203	<i>Rhynachaea bengalensis.</i>
191	<i>Calidris armaria.</i>	204	<i>Bulweria bulweri.</i>
192	<i>Eurynorhynchus pygmasus.</i>	205	<i>Ardeola bacchus.</i>
193	<i>Tringa ruficollis.</i>	206	<i>Ardetta sineusis.</i>
194	<i>Tringa subminuta.</i>	207	<i>Ardetta cinnamomea.</i>
195	<i>Tringa termmekü.</i>	208	<i>Ardetta corymba.</i>
196	<i>Tringa platyrhyncha.</i>	209	<i>Dupetor flavicollis.</i>
197	<i>Tringa acuminata.</i>		

## Birdskins from Chinkiang.

1	<i>Corvus pastinator.</i>	27	<i>Chloris rinica.</i>
2	<i>Corvus dauricus.</i>	28	<i>Passer montanus.</i>
3	<i>Corvus neglectus.</i>	29	<i>Emberiga passerina.</i>
4	<i>Cyanopoliis cyanus.</i>	30	<i>Emberiga aureola.</i>
5	<i>Parus minor.</i>	31	<i>Emberiga rutila.</i>
6	<i>P. palustris.</i>	32	<i>Emberiga elegans.</i>
7	<i>Acridula glaucogularis.</i>	33	<i>Emberiga spodocephala.</i>
8	<i>Suttiroa webbiana.</i>	34	<i>E. rustica.</i>
7	<i>Acridula glaucojularis.</i>	35	<i>Emberiza cioides.</i>
8	<i>Puttiora webbiana.</i>	36	<i>E. pucata.</i>
9	<i>Paradoxorius hendei.</i>	37	<i>E. pusilla.</i>
10	<i>Locustella lauceolata.</i>	38	<i>Limonidromus indicus.</i>
11	<i>Phylloscopus tenellipes.</i>	39	<i>Authus japonicus.</i>
12	<i>P. coronatus.</i>	40	<i>A. blakistoni.</i>
13	<i>Cisticola curstians.</i>	41	<i>Alauda arvensis.</i>
14	<i>Cettia caururicus.</i>	42	<i>Hirundo nipalensis.</i>
15	<i>Lanins tigrinus.</i>	43	<i>Gecinns guerini.</i>
16	<i>Lanins bucephalus.</i>	44	<i>Deudrocopus cabanisi.</i>
17	<i>Pericrocotus cinereus.</i>	45	<i>Caprimulgus jotaka.</i>
18	<i>Spodiopsar cineraceus.</i>	46	<i>Cuculus canorus.</i>
19	<i>Sturnia daurica.</i>	47	<i>Phasianus torquatus.</i>
20	<i>Terpsiphone incii.</i>	48	<i>Turnix blaufordi.</i>
21	<i>Xanthopygia tricolor.</i>	49	<i>Hydrophasis chirurgus.</i>
22	<i>Merula fuscata.</i>	50	<i>Microsarcops cinereus.</i>
23	<i>Merula naumanni.</i>	51	<i>Nettopus coromandelianus.</i>
24	<i>Merula pallida.</i>	52	<i>Cerchneis saturalus.</i>
25	<i>Merula hortulorum.</i>	53	<i>Accipiter nisus.</i>
26	<i>Tringilla montipingilla.</i>		

# CATALOGUE

—OF THE—

## SHANGHAI COLLECTION.

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### GROUP 3.

#### HIGHER EDUCATION.

Exhibit  
Number.

- 1 Life-size figure showing the special silk costume and complete dress worn by a "Hsiu Ts'ai"—Licentiate. In every second year the literary chancellor of each province completes a tour of his domain, holding examination at the different Prefectural cities. Candidates who are successful obtain their first degree, and become entitled "Hsiu Ts'ai," which may be rendered Licentiate.
- 2-4 Life-size figures illustrating the special robes in richly embroidered satin, and complete silk and satin dress of a "Chin-shih" and a "Chuang-yuan." The degree of "Chu- jen"—Provincial Graduate—forms the first substantial reward of a student's ambition and is conferred at the provincial examinations, held as a rule triennially in the autumn. A "Chin-shih" is a Metropolitan Graduate; this degree is obtained at Peking, by triennial (or special) competition among the "Chü- jen" assembled from the provinces to the number of six thousand, out of whom some 325 to 350 obtain a successful result. The provincial graduate after assembling at the Capital early in the spring following the examinations at which they have severally passed, are required to undergo a test examination, which qualifies them for admission to the Metropolitan competition. The graduates who prove successful at this examination have to go through a final one, which takes place within the precincts of the Imperial Palace, hence called palace examination. The essays on this occasion are scrutinized and classified by a special commission of Imperial Revisers. According to their order of merit, as ascertained by this crowning test, the graduates

Exhibit  
Number.

now receive, usually in the proportion of about one in three, admission into the ranks of the "Hanlin," or College of Literature; on the most approved scholar is conferred the title of "Chuang Yuan"—Optimus. This is the highest literary award, and to have produced such a scholar is rejoiced in as a lasting honor by the district whence the fortunate candidate came.

Five pairs scrolls—illustrating the different styles of writing—which correspond to black-letter, script, italic, roman, etc., in English.

### Translations of Writings on Above Scrolls:

- 5 One Pair.—"As far beyond the clouds in spring, the moon with liquid refulgence shines; (so the lustre of) a proper observance of what is right (is reflected upon), our country and our literature (causing both to) flourish."

Written in a style called *Liu ch'ao*, or six dynasties. Peculiar to the six dynasties preceding the Posterior Liang, A. D. 907.

- 6 One Pair.—"A goodly store of riches renders one's days happy and (further) gain easy; the collection of rare and precious things (at this Exposition) causes all who see it to express their delight."

Written in the *Chuan* character, called by foreigners the "seal character." It is the most ancient style of writing, and came after the picture hieroglyphics. Books are not printed in it, its use being limited to seals, inscriptions, and ornamental writing.

- 7 One Pair.—"The prompt and energetic execution of a wise design is known to all nations; its beneficent results extend to all, and happiness follows as the seasons come round."

Written in the *Li* character, or style of official attendants. When first introduced, used for engrossing documents; now employed occasionally in prefaces and inscriptions.

- 8 One Pair.—"The gathering together here of rare things will bring about intercourse with foreign nations and increase the wealth of China. The result of this great Exposition will be immense advantages to the black-haired race."

Written in the *K'ai* character, or pattern style. It is the common form of calligraphy, and all public documents are drawn up in it. No one can claim scholarship who can not write it neatly and correctly.



Exhibit  
Number.

9

One Pair.—“In an Exhibition where all things of rarety are brought together, the ingenuity of the workman draws forth the admiration of all beholders.”

Written in the same form of characters as the preceding, but in a more free style.

#### GROUP 9.

#### PAINTINGS AND DRAWINGS.

The fine arts seem never to have been so highly esteemed among the Chinese as literature. Painting is rather behind sculpture. Perspective and shading are the two points in which they appear to fail, but in spite of this, they excel in the painting of insects, birds, fruits, flowers, and ornamental patterns and borders. Their coloring is executed with great skill and accuracy. Some of their representations of abstract ideas attract notice. The symbolism of the Chinese has not attracted the notice of foreigners as much as it deserves. It meets us everywhere—on plates and crockery, on carpets, rugs, vases, wall pictures, shop signs and visiting cards. Certain animals stand for well-understood characters in the language, and convey their sense without confusion. The Chinese ornamental painting consist in water colors on silk or paper scrolls. Painting in oil is unknown, except in Canton, where foreign methods have been adopted by a few artists.

5-16	12	Scrolls—Landscapes, etc., in ink.
17-18	2	“ —Temple of Confucius in water color.
19-20	2	“ —Musical and Sacrificial Halls in water color.
21-26	6	“ —Religious Ceremonies “ “
27-28	2	“ —Nunnery and Buddhist Temple “ “
29-30	2	“ —Wedding and Funeral Ceremonies in water color.
31-32	2	“ —Dragon and Lantern Festivals in water color.

#### Painted by Artists in the City of Hangchow.

33a-33b	16	Paper Scrolls—water color—flowers and birds.
34a-34h	8	“ “ domestic scenes.
35a-35d	4	“ “ l a n d s c a p e s and scenes.
36a-36h	8	“ “ views of western lakes in Hangchow.
37a-37d	4	Silk Scrolls—water color—flowers and insects.
38a-38b	2	“ “ ancient battle scenes.
39a-39e	5	“ “ flowers and birds.
40a-40d	4	“ “ domestic scenes.
41a-40d	4	“ “ flowers and birds.
42		Album of hand-painted water colors—Rice Cultivation.
43		“ “ “ “ Silk Culture.

## GROUP 12.

## ARCHITECTURE.

Model of "Pai-lou," or Monumental Arch. These arches are scattered in great numbers over the provinces, and are erected in honor of distinguished persons, or by officers to commemorate their parents, by special favor from the Emperor. Some are put up in honor of women who have distinguished themselves for their chastity and filial duty. Permission to erect them is considered a high honor. They are placed in conspicuous places in the outskirts of towns, and in the streets before temples or near government edifices. Some of these arches are elaborately ornamented with carved work and inscriptions. Those built of stone are fastened by mortises and tenons in the same manner as the wooden ones; they seldom exceed twenty or twenty-five feet in height. The skill and taste displayed in the symmetry and carving upon some of them are very creditable.

## GROUP 16.

## PHOTOGRAPHY.

Panoramic Views of the Settlements and Harbor of Shanghai. The largest port in Kiangsu Province and the leading emporia in China, at the mouth of the great Yangtze river, its position resembles that of New Orleans. The city stands in a wide plain of extraordinary fertility, intersected by numerous waterways and affording ample means of navigation and communication. Since its opening to foreign commerce in 1843, the growth of the city has been rapid in every element of prosperity.

Album of Views of the City of Hangchow and its environs.

Album of Views of the Hangchow Western Lake.

## GROUP 17.

## BOOKS AND PUBLICATIONS.

Imperial Chinese Customs Publications:

Foreign Legations in China, 1517-1899.

Chinese Shan States.

Two Trips in the Chinese Shan States.

Trip to Menglien and other Shan States.

Returns of Trade, 1867.

Reports on Trade, 1865.

Decennial Reports, 1882-1891.

Returns and Reports on Trade, 1901 and 1902.

Ten Years Statistics, 1863-1872.

- List of Chinese Lighthouses, 1903.  
 Reports on Lights, 1875 and 1901.  
 Catalogue of the London Fisheries Exhibition.  
 Catalogue of Customs Publications.  
 General Customs Tariff and Revised Import Tariff.  
 List of Chinese Medicines.  
 Service Lists, 1875 and 1902.  
 Sycee: Weight, Value, Touch.  
 Opium, 1881.  
 Medicines, etc., Exported from Hankow and Yangtze Ports.  
 Native Opium.  
 Opium: Crude and Prepared.  
 Tea, 1888.  
 Opium: Historical Note; or The Poppy in China.  
 Chinese Jute.  
 Ichang to Chungking.  
 Chinese Life Boats, etc.  
 West River: Report on Trade Conditions, etc.  
 The "Tzu Erh Chi"—3 vols.—Vocabulary and Documentary  
 Study of the Chinese Language.  
 3 Vols.—Music and Dancing—Chinese Edition.  
 1 Vol.—Chinese Music —English "  
 3 Vols.—Chinese Weapons —Chinese "  
 3 Vols.—Archery and Drill " "  
 12 Vols.—The Three Kingdoms " "

## GROUP 18.

**MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY,  
TOPOGRAPHY.**

- Wall Map—Birdseye view of the City of Hangchow.  
 Wall Map—Birdseye view of the Hangchow Western Lake.  
 Wall Map—Plan of the City of Hangchow.

## GROUP 19.

**INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS,  
ETC.—COINS AND MEDALS.**
**Measures of Length.**

The unit of these is the "chih", or Chinese foot. The table begins with kernels of grain, somewhat like the English table.

- |  |  |
|--|--|
| 1 <i>Li</i> or grain is 1 <i>Fen</i> . |  |
| 10 <i>Fen</i> make                     | 1 <i>Tsun</i> , or inch.                       |
| 10 <i>Tsun</i> "                       | 1 <i>Chih</i> , or foot, 14 1-10 ins. English. |
| 10 <i>Chih</i> "                       | 1 <i>Chang</i> , or pole, 11' 9" "             |

In estimating lengths, decimals are used for parts below a fen, and the chang is the highest measure for articles. The length of the chih has varied between 8 and 10 tsun in different Dynasties, and

not a little during the same Dynasty. The chih differs according to the province and the prefecture, the city and the ward, the craft and the usage, their extreme differences ranging more than 6 inches, a result of the wide expanse of the Empire, and the disregard or ignorance of the laws among its people. Some of these are derived from ancient or official chih, but the majority seems rather to be the caprice of custom in the region where they are found.

A yard is fixed at 2 chin, 5 tsun.

The land measures are the "mu" and the "ching;" the former measures 6,000 square "chih," or 808.6 square yards, and a hundred of them make a "ching;" but the actual area of a "mu" is less in the north; in Canton, it is about 4.76 "mu" to an acre, and at Peking it is six, and even smaller.

### Commercial Weights and Scales.

The unit of commercial weights is the "Liang"  $1\frac{1}{3}$  oz. av.

16 Liang.....	1 Chin or Catty,	$1\frac{1}{3}$ lb.
100 Chin .....	1 Tan or picul,	$133\frac{1}{3}$ lbs.
120 Chin .....	1 Shih or stone,	160 lbs.

The Chinese use three instruments for weighing, e. g., balances, steelyards, and money scales. The Tien ping is made of brass of different sizes. The large one will weigh over 200 taels. Those of smaller size will detect tenths of a grain. The balance is chiefly used in weighing gold, silver, jewelry, pearls, birds' nests, mediums, and such like valuable articles. The weights, which are made of brass and shaped like a dumb bell, are wrought with great accuracy.

The steelyards or *to-cheng* are made of wood, and are in general use in the markets, shops, and boats, and can weigh from a tael up to eight piculs, according to the length of the beam. The weight is made of brass, iron, or stone. There are usually two separate hooks for the fulcrum. Each side of the beam is marked to correspond, so that it may weigh more or less, according to the hook used.

The money scales are made on the same principle as the steelyards, but weigh only two or three taels,  $2\frac{1}{3}$  or 4 oz. The beam is made of ivory, horn, or bone, and graduated to mills, and is from 9 to 10 inches long. These scales are put up in portable cases, so that persons can verify their exchanges of silver.

Each trade has its own usages in respect of weights, and prices are regulated accordingly. Money is never reckoned above taels, and other articles are usually reckoned in decimals when under a tael.

## Measures of Capacity.

The unit is the "Tou" or peck. There are thirteen measures, only four of which are in actual use; the others are now nominal. These four are:

The Koh .....  $\frac{1}{4}$  pint.

The Half Sheng .....  $\frac{1}{2}$  pint.

The Sheng ..... 1 pint.

The Tou ..... 1 peck.

The Sheng of rice is commonly reckoned to weigh a catty, or

$1\frac{1}{3}$  lb. The "tou" measure is made of wood, having the shape of the frustrum of a pyramid, with a handle across the top. One measure called the Shih-tou or market peck holds ten catties, or 13.333 lbs. of dry, clean rice. The Tsang-tou or granary peck holding  $6\frac{1}{2}$  catties, or 8.633 lbs., is in common use; it measures 309.57148 cubic inches, or about 1.13 gallons.

There is also a round tub used, containing 13 catties, or 17.333 lbs., called the Shuang-tou or double peck.

For retailing spirits and oil, measures of 1, 2, 4 and 8 taels, or  $\frac{1}{3}$ ,  $\frac{2}{3}$ ,  $1\frac{1}{3}$  and  $2\frac{2}{3}$  ozs., respectively, are the common sizes.

Chinese grain measures, weights, linear, long and land measure differ throughout China, but as a general rule, they are the largest in the Southern provinces.

Exhibit  
Number.

87	Large square compass.
88	Large round compass.
89	Medium round compass.
90	Pocket compass.
91	Junk compass.
92	Sun dial, with string.
93	Sun dial, without string.
94	Junk builders' rule measure.
95	Customs rule measure.
96	Tailors' rule measure.
97	Land measure of Board of Revenue.
98	Artisan's rule measure.
99	Carpenter's rule measure.
100	Mason's rule measure.
101	The Koh— $\frac{1}{4}$ pint.
102	The $\frac{1}{2}$ Sheng— $\frac{1}{2}$ pint.
103	The Sheng—1 pint.
104	The $\frac{1}{2}$ tou— $\frac{1}{2}$ peck.
105	The Tsang-tou—granary peck.
106	The Shih-tou—market peck.
107	The Shuang-tou—double peck.
108	Brass liquid measure—1 catty.
109	" " $\frac{1}{2}$ catty.



Exhibit  
Number.

110	Brass liquid measure—flat— $\frac{1}{2}$ catty.
111	“ “ “ $\frac{1}{4}$ catty.
112	“ “ “ 2 taels.
113	“ “ “ 1 tael.
114	“ “ “ $\frac{1}{2}$ tael.
115	Large funnel, for liquid measure.
116	Medium “ “ “
117	Small “ “ “
118	Steelyard, for weighing gold and silver.
245-255	The Abacus, called “Suan-pan;”—This Counting Board consists of a shallow frame, divided into two unequal parts by a bar running lengthwise, through which are inserted parallel wires or sticks, from 9 to 18, or more, according to its uses. On each wire are seven balls, five in the lower compartment, and two in the upper.

The principle on which calculations are made is decimal, and is simply this: That a single ball in the lower part being placed against the bar and called, unit, is increased towards its left, and decreased on its right, by tens, hundreds, thousands, etc. A ball in the upper division denotes a value five times that of a ball opposite to it in the lower, and the two equal the single ball in the next higher place below the bar. Thus, if opposite to one, it stands for five, and the two balls make six; if opposite to ten, fifty, and the two balls make 51; and so, also, if opposite to a hundredth part it stands for 50-100ths, and the two balls make 51-100ths. The machine is an imperfect assistant in making calculations, though practice makes the Chinese very expert; it enables them to note the steps in their mental arithmetic, but if the result is doubtful or erroneous, the whole must be reckoned over again.

## GROUP 20.

## MEDICINE AND SURGERY.

120	Set of surgical instruments.
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## GROUP 21.

## MUSICAL INSTRUMENTS.

128	The “Sheng”—(or mouth organ), description of this instrument has already been given in the Tientsin Catalogue That the “Sheng” is one of the most important of Chinese musical instruments is apparent. No other instrument is nearly so perfect, either for sweetness of tone or delicacy of construction. The principles embodied in it are substantially the same as those of our grand organs. Indeed, according
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Exhibit  
Number.

to various writers, the introduction of the "Sheng" into Europe led to the invention of the accordion and the harmonium.

- 129      The Chinese Ocarina, called "Hsuan." It was of absolute necessity that earth, the common mother of all things, should occupy a respectable place in music, and the "hsuan" was invented. It is a reddish-yellow cone of baked clay or porcelain, ornamented with designs of dragons, clouds, etc., and pierced with six holes; one at the apex to blow through, three in front, and two behind; when played, it is held firmly with both hands and it is the same music as the "hsiao," flute.
- 130      The "Pai-hsiao" or Pandean Pipes. The Chinese were a long time in discovering that a tube pierced at different places may be made to produce as many sounds as there are holes by merely stopping these holes one after the other. In order to get the various sounds the ancient Chinese used as many tubes as there were sounds; these tubes fastened together produced the "Pai-hsiao." The first instrument of this kind had a collection of 10 tubes, gradually decreasing in length and connected together in a rough manner by silk cord. Subsequently the number of tubes was increased to 12, then to 16, and to 24; at present it has invariably 16 tubes. These tubes are arranged upon a frame more or less carved and ornamented, and emit the same notes as the bell and stone chimes. The sounds of this instrument, which is used only in ritual music, represent the voice of the phoenix; and the form of the frame typifies this bird with its wings spread.
- 131      The "Lung-ti" or Dragon Flute. Formerly all kinds of flutes blown transversely were called "ti." Some had four holes, some five and some seven. Nowadays the form and number of holes are in all cases much the same. The only difference between the popular instruments and the flutes used in ritual music is that the latter are embellished with a dragon's head and a dragon's tail, an addition not permitted in the case of ordinary instruments.

Exhibit  
Number.

132-138

Collection of seven flutes. The sounds emitted by Chinese flutes can not properly be rendered in foreign notation, some being sharper and others flatter than the sounds represented by the foreign instrument, but this may be due as much to the ignorance of instrument-makers as to the irregularity of the Chinese scale. Besides, the Chinese are not very particular in regard to pitch and any deficiency in justness of tone, they manage to remedy by blowing harder or softer. The "Hsiao" (exhibit No. 134) is said to have been invented during the Han dynasty. This flute is a tube of dark bamboo of about 1' 8" in length. It has five holes above, one below, and one at the end, through which it is played. Flutes of this kind were formerly made of copper, of jade-stone, or of marble, such materials being thought less liable than wood to be affected by temperature. They were introduced into ritual music during the Yüan dynasty (A. D. 1300), and confined to such music under the present dynasty.

The "Ti-tzu" (exhibit No. 137) is the flute ordinarily met with in China. It is a tube bound round with waxed silk and sometimes ornamented with tassels. It has eight holes; one to blow through, one covered with a thin ready membrane, and six to be played upon by the fingers. There are several other holes at the end, but these are of no practical use except to attach silk tassels and other ornaments. The notation is the same as that of the "hsiao."

121

Dragon Trumpet, called "Kang-t'ung"—used only by the Lamas.

122-123

The "Hao-t'ung" is a long cylindrical instrument having a sliding tube, which can be drawn out when wanted for use. In arrangement and form it is not unlike a telescope, but of much larger diameter. There are two distinct varieties. The first comprises instruments of different sizes made of wood and covered on the outside with copper; they are exclusively used at funeral processions, and emit only one long grave note, which is heard at a long distance. The second variety includes instruments made of copper only; they are of a less diameter than the first and are used for military purposes.

Exhibit  
Number.

- 124 The "La-pa" is a long trumpet with a sliding tube, similar to that of the "hao-t'ung." It gives four notes, C, G, C, E, and is properly a military instrument.
- 125 The Cha-chiao" is another variety of the "la-pa," but is crooked, is of various sizes and is used at wedding processions.
- 126-127 The "So-na"—known to foreigners as the "Chinese Clarionet"—is the most shrieking instrument used in China, and yet none is in more general use. When heard in the morning its sounds unmistakably announce a funeral cortège; in the afternoon, a nuptial procession. It consists of a wooden pipe fitted with a copper bell. It has seven holes on the upper side and one on the lower for the thumb. The mouth piece is a small reed (like that of the oboe) affixed to the upper end. There are two varieties, differing only in size; the smaller kind is called K'ai-ti. The tunes played on this instrument at processions are in themselves very pretty and original.
- 139-147 Collection of eleven Gongs: The "Lo" or Gong, is  
160a-160b cast in the shape of a platter or a Chinese straw hat with large brim; it is of various sizes, varying from 2 inches to 2 feet in diameter. It is suspended by a string and struck with a mallet. The use of the gong is very general. At the gates of official residences it announces the arrival of visitors; in the army it gives the signal to retreat; in processions it frightens and drives away evil spirits; on board ship it announces departure; during eclipses "it frightens the heavenly dog when about to devour the moon; in songs it marks the tune; in the streets a small gong is the sign of the candy merchant, and a large one may announce the approach of an official with his retinue, in Buddhist temples it is beaten to call the attention of the idols. Native description rarely mention the gong, perhaps because it is popular, merely and is not required for imperial worship.
- 148 Gong chimes, called "Yuan-lo," is an instrument composed of ten little gongs suspended upon a frame by fine silk cord. The gongs are all of the same diameter, but they differ in thickness. It is used at court, mainly on joyful occasions; at the Con-

Exhibit  
Number.

Confucian worship it is required only in the "Guiding March." It is sometimes seen at wedding and funeral processions.

- 149-154      6 Hand bells used by Buddhist and Taoist Priests. The "To" or "tongued bell" is an ordinary bell having either a metal or a wooden tongue, and a handle at the apex. Formerly there were four different kinds of tongued bells in use in the army. The ringing of the "To" conveyed to the soldiers the injunction to stand still and be quiet in the ranks. Hence, this bell came to be associated with the idea of respect and veneration; and when music was performed to illustrate the meritorious actions of warriors, faithful ministers, etc., the "To" was employed to symbolize obedience; each military dancer had a bell with a metal tongue and each civil dancer a bell with a wooden tongue; it was used at the end of the dance. At present the "To" is used only by the Bonzes to mark the rhythm of their prayers.
- 155            The "Shun." This is the literary appellation of an instrument shaped like a mortar. The popular name is "ch'ing." It is struck with a wooden hammer and when used at the religious ceremonies is put into a kind of silk purse, richly ornamented.
- 156-162      Seven drums. From the remotest ages the Chinese seem to have been acquainted with instruments of percussion, of which the tanned skin of animals was the vibrating medium. Drums made of baked clay, filled with bran and covered with skin, were the first in use of all the Chinese drums; none are braced by cords; the skin is fastened on with nails. The drums in use at the Confucian temple are richly painted and ornamented with birds, dragons, flowers, etc., in gold and vermilion. The "Pang-ku" (exhibit No. 157) is a small flat drum, with a body of wood; the top is covered with skin and the bottom is hollow. The diameter of the head is about 6 inches. It rests on a wooden tripod. Is chiefly used in popular orchestras to beat time and accompany songs and ballads. The "T'ao-ku" (exhibits Nos. 158-157) has a handle passing through the barrel. Two balls are suspended by strings from the barrel, and when the drum is twirled they strike against the head; they are sounded three times at the end of each verse. Anciently the "Tao-ku" used in ritual music was



Exhibit  
Number,

composed of two or more drums transfixed by handle. This is also the special instrument by means of which the itinerant vendor of millinery goods makes known his whereabouts; but his drum is smaller and has generally a small gong on the upper side (see exhibit No. 147). The "Po-fu" (exhibit No. 160) is a small drum resting on a table and is used only in religious ceremonies giving three notes at the end of each verse; the performer holds the drum on his knees and beats it with his hands.

The Chinese possess several kinds of drums, varying from 5 inches to several feet in diameter, some are richly ornamented with silk embroideries, some very simple and unadorned, but it would take too much space to describe them all.

- 163 Castanets, called "Shou-pan" are three small slabs of wood attached together with silk cord. These are in common use in popular orchestras, but are also used at religious ceremonies.
- 164-165 Cymbals, called "Po," are made on exactly the same principle as our instrument. The use of them is most conspicuous at theatrical performances. After a quotation, a command, a verse, etc., the cymbals give 10 or 15 notes in rapid succession.
- 166 The "Mu-yü" or "wooden fish" is made of a block of wood, hollowed out and shaped somewhat like a skull. It is painted red all over, and is of all sizes, up to 1 foot in diameter. It is used by priests to mark time in the recitation of prayers.
- 168-169 Two Sonorous Stones. The use of the Sonorous Stone to make musical instruments may be said to be peculiar to China. The Chinese were the first to give stone a place in music; their classics frequently mention the stone-chime as being known by the ancient Emperors and held in great esteem. The best stone for chime is said to be Jade, but another kind of black calcareous stone is generally preferred, because it is easier to work and comparatively much cheaper. The Sonorous Stones are used to give one single note at the end of each *verse*, in order to "receive the sound;" and they are employed only at the religious and court ceremonies.

## GROUP 24.

## MANUFACTURE OF PAPER.

China has the credit of being the first in the field in the manufacture of paper, preceding Europe not by years, but by centuries. The Chinese have given the credit of the discovery of paper to one Tsai Lun, during the Han dynasty, but it was not till the year 153 of our era that its use spread over the Empire.

Paper is made chiefly from bamboo, but also from rice straw, wheat straw, cotton, hemp, mulberry, hibiscus, the barks of the *Ailanthus Bronssonctia*, the *Ailanthus Glandulosa*, the stalks of reeds, the refuse of silk cocoons.

The chief centers of the paper industry are situated in the Southern and Yangtze provinces. An important factor in the manufacture of papers from the bamboo and other plants, is the choice of a site for a mill in proximity to a clear stream, in which the materials may be soaked and softened. The bamboo is cut in the spring, freed from leaves, and split into sizes from 3 to 4 feet long, which are then packed in bundles and put in large water tanks. To produce the better qualities the bark is removed before splitting; but this is not done in the manufacture of the ordinary kinds of paper. In the tanks each layer of bamboo is covered with a layer of lime, the whole fully immersed in water, and is allowed to remain for about four months, when the bamboo becomes quite rotten. It is then taken out, pounded to pulp in a mortar, and well cleansed and mixed with clear water. This liquid matter is then poured in quantities necessary for the sizes and thickness of the sheets to be manufactured, on square sieve-like moulds, which are very carefully, but not less quickly handled, to cause the liquid to spread evenly over the whole surface. The sheets so formed allowed to dry, and then taken from the mould. Thus six sheets of paper are made by a single person in a minute. The skillfulness of the workmen and the quickness with which these sheets become sufficiently hardened to allow of being piled within so short intervals, upon one another, seem very remarkable. The sheets are thereafter placed against a moderately heated wall, and finally exposed to the sun to thoroughly dry.

The best quality of paper is made from the shoots of the bamboo, adding a little alum to the water used for liquifying the pulp; the second as above described, and the third, of coarse is made of grass or bark and leaves of trees of bamboo.

The above is the method of preparation in the Prefecture of Tingchow, situated in the province of Fukien, near the border of the Kuangtung province, where a kind of bamboo exclusively used in the manufacture of paper would seem to be grown in large quantities. The industry is carried on in almost all the villages and hamlets in that prefecture, whence it is distributed in all directions, considerable quantities being sent in specially built boats to the Port of Swatow for shipment coastwise.

Paper-making is also a great and increasing industry in the Kiangsi province, where the materials chiefly used are bamboo, the bark of a species of mulberry, the *Broussonetia papyrifera* var. This bark is called K'ou-pi, and it comes principally from the neighboring province of Hupeh. The process of manufacture somewhat differs from that related above.

The stem of whatever plant is being used having been well softened by lying in the water for some days, the bark is removed from it either by treading under foot, or by cutting. It is then tied up in bundles and boiled in large kettles to separate out the woody fibre. After this it is mixed with lime and pounded to a pulp in mortars by means of a hammer with a long handle. A month later it is boiled again, after which it is put into bags and steeped in running water to cleanse it from the lime. As soon as this is effected it is exposed to the sun until it is thoroughly bleached. It is then pounded in a wooden mortar, mixed with the ashes of the husk of the nut of the *Eloeococca sinensis*, and wood ashes in equal parts, mingled with warm water. The whole is beaten together till it becomes a thick viscous liquor, which, after being reduced by a further admixture of water, is transferred to a large vat. Near this large vat, in the better mills at least, is a drying stove of the shape of a house ridge, with smooth sides. In poorer mills, and for the commoner qualities of paper, drying purposes are met sufficiently by a smooth table. The workman dips his mould or sieve, which is sometimes made only of bulrushes cut in narrow strips and mounted in a frame, into the vat and then lifts it out again. The water passing through the mould leaves the pulpy paper-stuff remaining in it. The frame of the mould is removed and the bottom pressed against the side of the stove, or placed upon the table. The sheet of paper adheres to the surface when the sieve is removed. Before the paper is dry it is brushed over on the outer surface with a size made of rice. It is then stripped off in a finished condition. It has thus only one smooth surface, the Chinese custom being to use only one side of the paper for writing or printing.

The consumption of paper in China is very large; its cheapness rendering its use universal for a variety of purposes. For instance, it is used in window panes and in lanterns in the place of glass; in the making of boot-soles; their umbrellas are made of oiled paper; their pictures are not glazed and framed, but pasted upon paper scrolls. Paper articles of every description are burnt in religious ceremonies and sacrifices. There are also countless forms of paper for stationery, wrapping, and packing purposes.

Pith Paper. The so-called rice-paper is made of the pith of the *Aralia papyrifera*. The pith is soaked before cutting; the workman then applies the blade to the cylinders of pith, and, turning them round dexteriously, pares them from the circumference to the center, making a rolled layer of equal thickness throughout. The best pieces are used for painting; the smaller for artificial

flowers, for which purpose, owing to the manner in which it takes color, and the appearance of "bloom" it gives to the flowers, it is superior to the materials usually employed in other countries.

## GROUP 28.

## STATIONERY.

Exhibit  
Number.

- |         |    |  |
|---------|----|--|
| 179     | 1  | Lacquered box, Chinese Ink for presentation.   |
| 180-181 | 2  | Round boxes, " " " "   |
| 182-183 | 2  | Round boxes, Colored " " "   |
| 184     | 1  | Lacquered box, " " " "   |
| 185-190 | 40 | Sticks Chinese Ink—A composition of lamp black and glue obtained from different substances, or isinglass, and scented with musk or other perfume, according to the quality of the ink. Lamp black is collected by burning pine, fir, and other substances under a movable thatch, so arranged as to intercept the smoke as it rises. |

The finest ink is manufactured from the product of oil, slowly burnt in earthen jars and collecting the soot in the upper one. Boiling glue, scented, is poured on it, and the whole stirred together until properly mixed. When cooled a little, it is pressed into carved wooden moulds of various shapes and designs, inscribed with the maker's name. The cakes are then taken out and dried, after which they are put up into boxes in a very tasteful manner (see exhibits Nos. 179-184.)

When used the ink is rubbed with water upon argillite, marble, or other stones (see exhibits Nos. 202-207), some of which are cut and ground with some designs.

The finest ink comes from Huichow fu, in the Province of Anhui; its fracture is shining, and no grittiness can be perceived when rubbed on the nails.

- |     |    |   |
|-----|----|---|
| 191 |    | Ink for printing—is a mixture of lamp black with glutinous rice, and when the paste is properly dried it is kneaded on a slab, and cut into strips, shaped like wrought-nails. The printers dilute it in oil when needed, laying it on the blocks with a brush made from the bark of the coir palm. |
| 171 | 6  | Goat's hair Pencils for large letters.  |
| 172 | 6  | " " " writing on scrolls.   |
| 173 | 14 | " " " writing on scrolls.   |



Exhibit  
Number.

173a	13 Raccoon and Weasel hair Pencils (called water-pens) for ordinary writing.
193b	6 Goat's hair pencils for water-color painting.
174	1 Box, Colors for water-color painting.
175	1 Box, Color Powders for water-color paintings.
176	Set of Pens in presentation boxes.
The best pencils are made of the bristly hair of the sable and fox, and cheaper ones from the deer, cat, wolf, goat and rabbit. A combination of softness and elasticity is required in the pencils, and those who are skilled in their use discern a difference and an excellence altogether imperceptible to a novice. The hairs are laid in a regular manner, and when tied up are brought to a delicate tip; the handle is made of the twigs of a bamboo cultivated for the purpose.	
177	Collection of fancy note and letter paper.
178	" " " " envelopes.
192	1 Stamping box with seals.
193-194	2 pairs Bamboo Paper Knives.
195	2 " Task Scorers—used by students for checking their tasks.
196	2 Bamboo Hand Rests—for resting the wrists on while writing.
197	2 Bamboo Pencil Rests.
198-199	2 " Ink "
200	1 " Tray for pencils, etc.
201	4 " Vases for pencils.
202-207	6 Ink Stones (or Inkstands).

## GROUP 29.

## CUTLERY.

208	Cutlery used in various trades:
	1—2 Water melon knives.
	2—5 Kitchen knives and choppers used by men.
	3—5 " " " " women.
	4—4 Butcher's choppers.
	5—1 Tobacco knife.
	6—2 Knives for cutting leather.
	7—2 " used by fruit dealers.
	8—2 " " tailors.
	9—2 " " paper merchants.
	10—2 " " chemists.
	11—1 Opium knife.
	12—5 Pipe cleaners.
	13—3 Wood choppers.
	14—1 Knife for cutting rattan.
	15—2 Cucumber scrapers.
	16—1 Set Nippers for betel nuts.



Exhibit  
Number.  
209

## Collection of scissors:

- 1-2--13 Scissors used by women.  
 3— 3 “ “ tailors.  
 4— 4 “ “ silk dealers.  
 5— 4 “ for cutting silk thread.  
 6— 2 “ “ iron sheets.  
 7— 6 “ “ silver “  
 8— 2 “ “ horse hair.  
 9— 2 “ “ opium.  
 10— 2 “ used for gardeners.  
 11— 1 “ “ umbrella makers.  
 12— 1 “ for cutting sheep's wool.  
 13— 1 “ “ pig's bristles.  
 14— 1 “ and needle for hemp bag dealers.  
 15— 1 “ used for cutting Lunggan.  
 16— 1 “ “ Gingseng beard.  
 17— 1 Nippers used for pig's bristles.  
 18— 1 “ “ duck feathers.

211 Barber's Set—Razors, etc.

212 Set of Instruments used by Chiropodists.

## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

- 213 4 Silver Enameled Napkin Rings.  
 214 1 “ “ Ash Tray.  
 215 1 “ “ Cigarette Case.  
 216 2 “ “ Liquor Glasses.  
 217 2 “ “ Walking Stick Knobs.  
 218 2 “ “ Paper Knives.

## GROUP 31.

## JEWELRY.

- 219 2 Silver Earrings.  
 220 1 “ Hair pin.  
 221 6 “ Enameled Hair pins.  
 222 One set of Buttons and Girdle Clasps of the nine grades  
 of Official Ranks:

- 1st Grade—Plain Red Coral button—Gold and Jade clasp, ornamented with rubies.  
 2nd “ Plain Red Coral button—Engraved Gold clasp, ornamented with rubies with two characters “shou” longevity, engraved upon it.  
 3rd “ Transparent blue. Sapphire button—worked gold clasp (square).  
 4th “ Opaque blue, lapis lazuli, button—worked gold clasp, (round).

- 5th Grade—Transparent white crystal button—Plain gold clasp, Set in Silver.  
 6th “ Opaque white button—Mother-of-pearl clasp, Set in Silver.  
 7th “ Plain gilt button—Silver clasp.  
 8th “ Worked gilt button—Transparent horn clasp, Set in Silver.  
 9th “ Worked Silver button—Opaque horn clasp, Set in Silver.

## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

Exhibit  
Number.

- 223 One set of Combmaker's Tools (also used by ivory and wood carvers.)  
 224 Collection of brushes:  
     1—3 Bamboo brushes for cotton cloth.  
     2—1 “ horse brush.  
     3—1 “ clothes “  
     4—4 “ shoe brushes.  
     5—1 Coir brush for polishing wood.  
     6—5 “ paste brushes.  
     7—4 Goat hair paste brushes.  
     8—1 Coir bed brush.  
     9—3 Bristles comb-cleaning brushes.  
     10—2 bristles hair brushes.  
     11—1 Coir printing brush.  
     12—1 Bristle fancy brush.  
     13—2 Bamboo comb brushes.  
     14—1 Bamboo washing brush.  
 225-234 11 White metal smoking water pipes—various designs.  
 235-248 14 Bamboo tobacco pipes—various length.  
 249-252 4 Sets Game of Domino.  
 253 1 Set Game of Chess.  
 257 Collection of 32 Wooden and Bamboo Combs.  
 260-261 3 Bamboo Feather Cases used for peacock's feathers, the insignia of official hats.  
 262 1 Box Bamboo Forfeit Tablets used at drinking bouts. On each tablet a few words are written, denoting peculiarities in individuals; these are drawn, and the unlucky or lucky one whose case it meets pays the penalty by drinking either one or as many cups of wine as have been previously agreed upon.  
 263 2 Bamboo Tea pot cases.  
 264-265 4 “ Hat stands.  
 266-267 3 Carved Bamboo Ornaments—Boats.  
 268-269 4 “ “ Snuff Bottles.  
 270-273 4 “ “ Ornaments—Figures and Animals.

Exhibit  
Number.

274	12	Carved Peach Stone Ornaments.
275-277	11	" Olive " "
278	1	Pair Bamboo Spectacle Cases.
279	1	" " Needle case.
280	10	Carved Cocoon Wine Cups.
281	7	" " " with saucers.
282	6	" " " inlaid with silver.
283	1	" Ivory Powder Box.
284	1	" Jewel Case.
285-286	8	Cash Ornaments—Swords.
287	12	" " —Baskets.

## GROUP 35.

## ARTICLES FOR TRAVELING AND FOR CAMPING.

288-301	14	Leather trunks and boxes, with locks.
302	1	" Pillow traveling case, with locks.
303-304	2	" Hat boxes with locks.

## GROUP 36.

## TOYS.

305	6	Kites—Centipede shape.
306	6	" —Hawk " "
307	6	" —Butterfly " "
308	6	" —Dragon fly " "
309	6	" —Man figure.
310	6	" —Woman's figure.

## GROUP 41.

## HARDWARE.

311	Set of Shoemaker's tools.
312	Set of Carpenter's tools.
313	Set of Mason's tools.
314	Set of Stone-carver's tools.
315	Set of appliances used by crockery mender.

## GROUP 44.

## UPHOLSTERS' DECORATIONS.

258	1	Pair Bamboo Scrolls—engraved flowers.
259	1	" " " " letters.
316	12	Bunting Chinese Flags.
317	12	Silk Chinese Flags with Shields.
318	12	Silk American Flags with shields.
319	7	Pairs Soochow Curtains.

## GROUP 45.

## CERAMICS.

Exhibit Number.					
321-364	46	I-hsing terra cotta	teapots.		
365-367	3	"	"	"	oil pots.
368-369	3	"	"	"	wine warmers.
370	1	"	"	"	gingseng bowler.
371-372	4	"	"	"	water holders.
373-374	4	"	"	"	vases.
375	1	"	"	"	incense-burner.

## GROUP 49.

## APPARATUS AND METHODS, NOT ELECTRICAL, FOR LIGHTING.

376	3	Pairs Fancy bead lanterns.
377	3	Pairs Horn lanterns.
378	1	Pair Basket shaped bead lantern.
379	1	Pair Peach shaped bead lantern.
380	1	Pair "Moving horse" fancy lantern.
381	1	Pair Fancy bead octagonal lantern.

## GROUP 53.

## EQUIPMENT AND PROCESSES USED IN SEWING AND MAKING WEARING APPAREL.

382-387	7	Charcoal tailor's flatirons.
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## GROUP 54.

## THREADS AND FABRICS OF COTTON.

## Notes on the Cultivation and Manufacture of Cotton in China.

An inquiry into the circumstances of the introduction of cotton into China leads to the conclusion that it was very gradual and proceeded by two distinct routes, viz., from India and the South into Kwangtung and Fukien by trading vessels; and from the West through the border provinces, principally Shensi and Shansi. But long before cotton was a product of China, cotton thread and cotton fabrics were brought hither, either as tribute from the people of tributary regions or as an article of commerce. Some passages in the "Shu Ching" make mention of weaving-cotton being brought into China as tribute 2,200 years before Christ. Yet it must have been brought, or at any rate regarded by the Chinese, rather as a curiosity than a commodity in the production of which they might themselves engage; for 2,000 years later it appears not to have been planted in the Empire, unless we may believe that its introduction into the border provinces, so remote from the centers of government and civilization, was not known or was not deemed of sufficient importance to justify the classi-

fyng of the cotton industry amongst the industries of the country for purposes of taxation. It seems to have got its first strong foothold in Kwangtung and to have spread thence into Fukien. The history of its introduction into the Kiangsu province is more definite. In A. D. 1364 an officer was appointed to encourage the cultivation of cotton in the provinces of Chekiang, Kiangnan, Kiangsi, Hupeh, Hunan, and Fukien. It was about this time that the cotton plant was first grown in the district of Wu-ni-ching, near Shanghai. The people of the district were deeply indebted to a certain old lady named Huang, who, if she did not actually initiate the practice of cotton planting there, at least taught them how to make their crop most profitable, by insructing them in the use of the flocking bow and the loom, and showing them how to weave fancy cloths and work colored threads into patterns. These arts she had brought with her from the cotton-producing regions of Kwangtung. So highly were her services appreciated that after her death a temple was erected to her memory and the people worshipped before her image. Although we know so little of the history of the introduction of cotton, it is certain that it is now grown over a wider field than any other crop in China. The most important cotton-producing regions, however, are in Chekiang, and Kiangsu provinces. Kiangsu is most celebrated both for the quantity and quality of the product. It forms the principal crop of the country in the neighborhood of Shanghai, where the soil is a sandy alluvial and the land for miles around is perfectly flat.

Sowing takes place about the end of April, the ground having previously been broken up and manured. The tilling is done either with the three-pronged hoe or with a buffalo and plough. The plough is of the rudest and simplest construction, being little more than a crooked branch with a thin iron plate attached, which turns up the soil only 5 or 6 inches deep. These methods are rude and toilsome, and would not answer in any country where land is held in large tracts and where human labor is less plentiful. But here the soil is cultivated in small patches by petty farmers, who devote their own labor and that of all the availiable members of their families to the little spot which they can call their own, and which is seldom large enough to require hired labor to work it. By patient toil and incessant care they manage, even with their rude implements, to raise enough from an acre or two to supply the necessities of life; luxuries and even comforts are almost unknown to them. The constant drain on the land makes liberal manuring a necessity. The manures used for cotton are beancake (the residue of beans from which the oil has been pressed), night-soil, ashes, and a kind of compost, dredged from the bottoms of creeks and ponds, composed of the decayed roots of reeds and grass mixed with the soil washed down by the streams. It is common to plant a crop of rye or beans after the ripening of the cotton, and the stubble from this winter crop is turned into the ground and helps to fertilize it. The sowing of the cotton seed is generally done broadcast, but sometimes it is planted in regular rows. Four



men, or rather four persons (for men, women, and children all work in the fields), can sow a *mou*—about one-sixth of an acre—a day, treading the seed well in with their feet. After the plants have sprung up they are carefully hoed and weeded, and if the seed has been sown broadcast, they are thinned out until they stand at intervals of about 15 inches. When the plants have reached the height of 18 inches the main stalk is often nipped off to strengthen the branches. Troublesome insects are destroyed and the plants carefully tended until they begin to flower, which takes place in August. There seems to be no insect peculiar to the cotton plant, but the same worm which destroys the beans also attacks the leaves of the cotton, and commits great ravages if not destroyed in time. The plantations are so small, however, that these pests are more easily destroyed than they could be were the farms on a larger scale. The flowers quickly drop off and the formation of the pod begins; but the plant goes on producing flowers and pods until the latter part of October. The pods are pendent, and the cotton is thus better protected from the rain than it is where they grow upright. They are gathered as fast as they burst (beginning about the end of August), all hands turning out for this work. A moderately wet summer and a dry autumn are the most favorable conditions for the production of a good crop. After the pods have opened, rains and high winds are much dreaded, as they cause the pods to fall off and become ruined by the wet and mud. The cotton, as it is gathered, is spread daily in the sun on a platform of reeds raised a few feet from the ground, until thoroughly dried, when the process of separating the seeds begins. For this purpose a very cheap and simple, but effective contrivance is employed. This consists of two horizontal rollers—one of wood, about  $1\frac{1}{2}$  inch in diameter below and almost touching one of iron,  $\frac{1}{2}$  inch in diameter, and each about 18 inches long. The iron roller is made to revolve by a crank which a woman turns with one hand while she works the wooden roller with a treadle, and with the other hands feeds the cotton between the revolving rollers. The cotton passes through and the seeds drop out on the near side.

The farmers distinguish two kinds of white cotton and one of what we should term yellow, but which is called brown or purple by them, in contradistinction to the inferior qualities of white, viz., that damaged by rain or other causes and known on the market as yellow. The two kinds of white cotton are known as the White Seed and the Black Seed; the fibre of the latter is hard and tough, and although the *percentage* ginned from the black seed is somewhat greater than from the white seed, this advantage does not compensate for its unsuitableness to the primitive appliances used in China for its manufacture; nor, furthermore, does the black seed yield so much oil as the white. The yellow species (*i. e.*, the “brown” or “purple,” as the Chinese call it) is for the most part exported to the South, and is woven into yellow “Nankeens,” where this material finds general favor. The yellow cotton is usually far inferior to the white varieties, so that its use is restricted to cloths which are to be dyed. The seeds of the

yellow cotton are large, and the proportion of clean fibre yielded is only about 4 parts in 20, while other varieties yield 8 in 20. The pods of the Chinese cotton are smaller and the staple shorter than in American cotton.

The seeds, save such as are kept for next year's planting, are sold to the oil maker, who expresses the oil between two mill-stones, the upper one of which is turned by a bullock or a buffalo. This oil is used for lighting purposes and for the manufacture of Chinese—often called India—ink, which is made from its thick black smoke. The residue of the cotton seeds, after the oil has been extracted, is used as fodder for cattle, and makes a good manure. The stalks of the cotton plant keep the farmer's family supplied with fuel for some time, and the ashes from them are also used for manuring the land.

The cotton thus cleaned of its seeds is ready for market. If the farmer has been moderately successful, he has gathered about  $1\frac{1}{2}$  piculs—or 200lbs.—of seed cotton from each mou, or one-sixth of an acre of land, yielding about 50 catties, or 67 lbs. of clean cotton. This cotton, if sold, will fetch on an average about, American gold, \$13 per picul. A fair-sized plantation contains about 8 mou, so that gold, \$72.00 may be taken to represent the annual return to the average petty farmer for the labor of himself and his household, and for his outlay for manure, etc. What he may add to this as the income from spinning and weaving does not properly belong to the profit of farming. He is often obliged to obtain an advance on his crop for living expenses, and for this he must pay 2 or 3 per cent a month, which is not regarded as extravagant interest in China. His net return has to support perhaps a dozen persons, for there will be children and grandchildren, one or more of the married sons remaining on the farm. As we shall see, however, the farmer in most cases adds to the profits of farming the product of the labor of his household in spinning and weaving, and the joint return enables him to live very comfortably. The cleaned cotton, such as is not prepared and woven at home, is carried to market in baskets and bags and sold to the "flockers," or to dealers in raw cotton.

The dealers pack it tightly into hemp bags for transportation inland or exportation. No compressing machinery is used in packing. The weight of the bags or bales varies, but is on the average about 160 lbs. Although the production of cotton is common to all the provinces, it is only in two or three that the amount produced is more than sufficient for local consumption. Kiangsu and Chekiang are the only provinces where the cotton raised is so greatly in excess of local requirements as to form an important article of export.

The fabrics produced from cotton alone are not of very many different kinds, the differences in the native cloths being generally in texture and dimensions rather than the result of separate and distinct processes of manufacture. The use of different colored threads, the mixing of colors, and the working of different patterns all assist in increasing the variety. There is, too, a kind of diagonal cloth, and a

kind which is scraped with a knife to give it a fuzzy appearance. The weaving machinery is on the same primitive scale as that used in all the other processes. It is entirely of wood, and roughly dressed wood at that. The batten is of delicate strips of bamboo, which is tough enough to serve its purpose very well. The shuttle is thrown back and forth by hand and caught in the hand at each end as it comes out. A skilled and active worker can weave as much as 16 yards of cloth in a day, but the average product is not more than 10 or 12 yards a day for each hand employed. The cloth is generally woven in lengths of 20, 23, and 25 feet, and is 16 inches in width; but different lengths and widths can be made if necessary. It is sold for from 2 to 5 cents per foot, according to fineness of texture.

The cloth which is made at the farm-houses is either taken to town and sold or is bought up by traveling traders, who pay for it either with money or fancy wares. Some of the cloth is made up into garments just as it comes from the loom, but most of it goes to the dye-houses; and it is here that we first see the cotton in the hands of craftsmen who do their work in establishments of some size. In some of the dye-houses as many as 40 men are employed. There are some establishments devoted to dyeing red, some to dyeing blue, and others again to bleaching white. Perhaps nine-tenths of the cloth is dyed blue, this being the cheapest color. The cloth having been first sized with paste is soaked in vats 5 or 6 feet deep, containing the dyeing substance, being passed from vat to vat into stronger and stronger solutions. It is afterwards put into a wooden tub over a fire and heated, to fix the color. Figure-dyeing is done by tracing the figures on the cloth and covering the parts of the cloth which are within the figures with a paste made of ashes and flour mixed with glue and alum. The piece is then steeped in the dye without affecting the parts covered with the paste, which is afterwards scraped off. Cloth is printed from wooden blocks on which have been cut figures of men and women, birds and beasts, landscapes, etc. Stencil plates are also used, and the dye applied with a brush. The substances most used in dyeing are indigo blue; nutgall and a species of cone-shaped fruit called the *hua kuo*, or flower fruit, for black; safflower and sapanwood for red; turmeric for yellow.

Besides the manufacture of cloth, bed quilts and waded clothing, there are many smaller industries in which cotton is employed. Such are the making of pouches, girdles, handkerchiefs, tape, string, braid, cords of all sizes, lampwick, bed canopies, table-cloths, cash bags, artificial flowers, sashes, felt (from old rags), and various fancy articles, which, taken in the aggregate, furnish employment to many hands. The cash bags are woven from very large and strong threads and resemble canvas.

Among the forms in which cotton is imported into China, that of yarn demands some attention. It is imported for the purpose of being woven into cloth by Chinese looms, and the first query that suggests itself would seem to be, why should foreign yarn be imported instead of cloth, when the latter can be had for so little, and when,



with all the abundance and cheapness of labor in China, weaving by hand, the only mode as yet practiced to any appreciable extent in the country, must be a more expensive process than weaving by machinery? To answer this a comparison must be drawn between the native cloth, which the Chinese weave from their own material, and the cloth which they so largely import from abroad. The former excels in point of durability, while the latter possesses the advantage of cheapness and finish; in other words, the one is expensive and good, and the other cheap and inferior, while better looking. Bearing this difference in mind it becomes easy enough to understand that the Chinese should wish to have a fabric which partakes of the good qualities of their own and the foreign cloth combined. As a matter of fact, neither foreign nor native cotton yarn is woven by itself to any great extent in this province, the former being used as warp and the latter as weft, the outcome being a fabric which is more durable than foreign-made cloth and of better texture than that made entirely from native material, though it may not possess the very fine appearance of the one nor yet the great durability of the other, while as regards cost it holds a position between the two.

As regards the wearing properties of the half-native half-foreign cloth, it is said that it will wear twice as long as the pure foreign material; the difference between the two is, in fact, quite similar to that which used to cause discussion in days gone by when the primitive spinning-wheel was giving way before modern machinery. But in all countries what finds favor with the masses is that which looks well and is cheap, though it may not prove half as good in the end as something else which presents a plain appearance and costs more to begin with. This is the reason why cheap cotton goods, both yarn and cloth, enjoy such a good market in China; for it must be remembered that cotton clothing is chiefly worn by the poorer classes of Chinese, the rich generally wearing silk or grasscloth, at least in so far as outer garments are concerned. A suit of purely native cotton costs more than very many of the poorer Chinese can well afford to pay at one time, while the two, or it may be three, suits of foreign stuff which it takes to last as long as the other are a more convenient investment, as only requiring the payment of small sums, though at frequent intervals. It is here that the foreign and native mixture steps in and offers itself as an alternative, and those who are not very poor generally adopt the middle course.

#### Exhibit

#### Number.

453-455	White Cotton—3 qualities.
456-457	Yellow “ 2 “
458-459	White “ flocked—2 qualities.
460	Yellow “ “
461-462	White “ prepared for spinning.
463	Yellow “ “
464-465	Cotton yarn, white and yellow, hand spun.
466-467	“ thread, “ “ “ made.

Exhibit  
Number.

388	1 Piece	Cotton Cloth,	bleached,	native yarn.
389-390	2 Pieces	" "	unbleached,	"
391	1 Piece	" "	bleached,	foreign yarn.
392	1 "	" "	unbleached	" "
393-403	11 Pieces	" "	dyed,	various colors.
404-409	6 "	" "	"	and glazed.
410	1 Piece	" "	bleached.	
411-412	2 Pieces	" "	unbleached.	
413-426	14 "	" "	dyed.	
427	1 Piece	" "	white,	glazed.
428-429	2 Pieces	" "	dyed and	glazed.
430	1 Piece	" "	white,	figured.
431-440	10 Pieces	" "	dyed.	
441-444	4 "	Fancy Cotton Cloth.		
445-447	3 "	Stamped " "		
448-452	5 "	Fancy " Towels.		
468		Cotton Cords,	various colors.	
469-471		" Tape,	white.	
472-479		Fancy Cotton Tape.		

## GROUP 55.

## THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

480 Specimens of Cordage: Hemp, Rope, twine and string.

## GROUP 57.

## SILK AND FABRICS OF SILK.

497 Specimens of Silk Threads.  
501 " " " Ribbons.

## GROUP 59.

## INDUSTRIES PRODUCING WEARING APPAREL FOR MEN, WOMEN AND CHILDREN.

502 Life-size figure showing complete costume of a woman in embroidered silk.

## GROUP 60.

## LEATHER, BOOTS AND SHOES.

565 1 Pair Satin Boots.  
566 1 " " Rain Boots.  
567 1 " Leather " with hob nails.  
568 1 " " Rain Shoes. "  
569 1 " " "  
570 1 " Satin Shoes, wadded.  
571-572 2 Pairs Velvet Shoes.



Exhibit  
Number.

573	1 Pair Satin	"
574	1 "	Cotton Mourning Shoes.
575-577	3 Pairs Children's Satin,	Embroidered Shoes and Boots.
578	2 " Women's	" " "
579-580	2 " "	Rain Shoes.
581	1 Pair	" " with hob nails.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

503-510	8 Satin, Velvet and Fur Caps for men.
511-515	5 " Caps for boys.
516-518	3 Fancy " " "
519-521	3 " " " Girls.
522-527	5 Silk and Satin fancy head bands for women.
528	1 Fancy wedding head ornament.
530-551	22 Artificial flower hair ornaments, manufactured with foreign beads.
552-562	11 Artificial flower hair ornaments, manufactured with mother-of-pearls.
563-564	2 Bamboo singlets, made from the finest or smallest branches of the bamboo, worn in summer next to the skin to keep the light cotton overshirt from irritating the flesh when moist from perspiration.
582-583	2 Carved bamboo canes.
584-590	7 Oiled paper umbrellas.
591	Specimens of various kinds of cap buttons.

## GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.

## Models of:

592	Five-masted Sea-going Junk.
593	Three- " " "
594	Ferry-boat called "Sampan."
595	House-boat used by officials.
596	" " wealthy class.
597	" small.
598	River Junk.
599	Guard-boat.
600	Foreign House-boat.
601	Cargo-boat—Foreign type.
602	" Native "
603	Ballast boat.
604	Chinese Light-house Chart.
605	Chart of Shanghai Harbor.
606	" Woosung Anchorage.

## GROUP 76.

**MATERIAL AND EQUIPMENT OF NAVAL SERVICES: NAVAL WARFARE.**Exhibit  
Number.

607 Model of War Junk.

## GROUP 83.

**THEORY OF AGRICULTURE—AGRICULTURAL STATISTICS.**

- 608a 24 Vols. Encyclopedia of Agriculture. This is one of the most exhaustive works on agriculture in the Chinese language; it is divided into 60 chapters is illustrated with wood etchings and each chapter treats of a particular subject.
- 608b Album illustrating Rice Cultivation.

## GROUP 84.

**VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.**

609	Specimen of White Millet.	
610	" Red "	
611	" Paddy.	
612	" Barley in husk.	
613	" Wheat.	
		Market value per picul Mex. dollars.
613a	" Rice (new crop), 1st quality.....	6.60
613b	" " 2nd " .....	6.40
613c	" " 3rd " .....	6.20
613d	" " (old crop) .....	6.80
613e	" Glutinous Rice, 1st quality.....	6.60
613g	" " 2nd " .....	6.20
613h	" Red Rice .....	7.60
613i	" Scented Rice .....	7.80

The method adopted for the cultivation of rice is as follows: About the month of April, the seed is placed in vats or tubs having perforated bottoms, on these seeds water is daily thrown until they sprout. This operation occupies a month, and, as soon as the sprouts show vigor, the seed is sown very thickly in a small plat containing liquid manure and just covered with water, where it remains until blades of from three to five inches in height have grown. They are then transplanted into the fields, which from being an unsightly marsh, are in a few days transformed to fields clothed with living green. Holding the seedlings in one hand, the laborer wades through the mud, at every step sticking into it five or six sprouts, which take root without further care and except that the fields have to be kept flooded, the crop requires from this time until September but little attention beyond an occasional weeding;

it is then gathered, threshed and sifted, the grain being laid upon mats in the sun to dry and further ripened. Two crops are planted one of which ripens after the other. For this second crop the sprouts from the same plat (or nursery) are transplanted about a month later than those for the first crop and in the same field. The amount of grain required to sow a Chinese "mu" in this way is thirty-seven and one-half cattles, or 330 lbs., about  $2\frac{1}{2}$  bushels to an English acre. The produce is on an average tenfold. In districts where it is produced in abundance the daily consumption by an able-bodied man averages about  $1\frac{1}{2}$  lbs.

Exhibit  
Number.

614	Yellow Beans.
615	Green " large.
616	" " small.
617	Black " large.
618	" " small.
619	Red "
620	White flat beans.
621	" round beans.
622	Broad beans.
623	Cabbage Seed Cakes—fodder for cattle.
624	Cotton " " "

GROUP 85.

Animal Food Products.

625	Duck Eggs, preserved in coating of lime, clay, spices, and rice-husk mixed together, which excludes the air. In course of time the yolk becomes deep green or nearly black. The longer the eggs are kept in this covering the darker becomes the color of the yolk and the greater delicacy they are considered.
626	Duck Eggs, salted.
627	" " preserved in Samshu.

GROUP 88.

BREAD AND PASTRY.

628-659	32 Specimens Fancy Cakes—Rice flour and fruit mixed.
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GROUP 89.

PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

660	Bamboo Shoots, fresh.
661	" " dried and sliced.
662	" Sprouts, " " salted.
663	" Shoots, sliced " "
664	" " pickled.
665	" " sweetened with rose.

## Fruit Preserved in Honey:

Exhibit Number.	
666	Pumpkin.
667	Flowered Green plums.
668	Oranges.
669	Mixed fruit.
670	Rose yam.
671	Ginger.
672	Small Green plums.
673	Apricot peel.
674	Crab apples.
675	Small black olives.
676	Large       "       "
677	Loquots.
678	Strawberries.
679	Yellow plums, cut.
680	"       "       whole.
681	Citron.
682	Plums with rose flowers.
683	Lemons.
684	Orange peel.
685	Kumquats (golden oranges.)
686	Cherries.
687	Black plums.
688	Carrots.
689	Flower yam.
690	Plums.

## GROUP 90.

## SUGAR AND CONFECTIONERY—CONDIMENTS AND RELISHES.

692	Candied Lungngans and hazelnuts, mixed.
693	"       Mixed fruit.
694	"       Hazel nut.
695	"       Rose.
696	"       Orange.
697	"       "Trapa Bicornis" (aquatic plant.)
698	"       Lily Root.
699	"       Walnut.
700	"       Brinjal.
701	"       "Lotus nut."
702	"       "Olea Fragrans."
703	"       Walnut and Almonds, mixed.
704	"       Hazelnut.
705	"       Peppermint.
706	"       Groundnut.
707	"       Sesamum and hazelnut, mixed.
708	"       Dates.
709	"       "Fei-tzü"—species of Pistachio-nut.

## GROUP 93.

## SYRUPS AND LIQUORS—DISTILLED SPIRITS—COMMERCIAL ALCOHOL.

Exhibit  
Number.

- 710-751      42 Kinds Samshu, plain, and flavored with fruit, flowers and aromatic plants. Distilled from rice, millet, barley and other fermented grain. The grain is first boiled and, after cooling, yeast cakes are added and the whole pressed into baskets placed over tubs and left for eight days; the liquor which flows off is distilled and then mixed with molasses and toddy and all left to ferment for a week in large vats; after the fermentation is over, the spirit is distilled several times according to the strength required. The word Samshu is derived from the two characters meaning "thrice fired."

## GROUP 95.

## INEDIBLE AGRICULTURAL PRODUCTS.

- 752      Cotton Pods.  
 753      "      "      opened.  
 754      "      Seed, White.  
 755      "      "      Yellow.  
 756      "      "      Black.  
 757      Yellow Cotton with Yellow Seeds.  
 758      White      "      "      White      "  
 759      "      "      "      Yellow      "

## GROUP 96.

## USEFUL INSECTS AND THEIR PRODUCTS.

- 760      Honey.

## GROUP 105.

## APPLIANCES AND METHODS OF POMOLOGY, VITICULTURE, FLORICULTURE AND ARBORICULTURE.

- 768      1 pair Bamboo Scissors for cutting fresh flowers.

## GROUP 110.

## SEEDS AND PLANTS FOR GARDENS AND NURSERIES.

- 780      Sesamum Seeds, white.  
 781      "      "      black.  
 782      Cabbage Seeds.  
 783-785      Millet Seeds, "Panicum miliaceum."



## GROUP 122.

## FISHING EQUIPMENT AND PRODUCTS, SCIENTIFIC COLLECTIONS AND LITERATURE.

Exhibit  
Number.

266

Buddha Shells, or Shells with Pearls and Images inside.

These curious shells deserve a special mention. In the XIII century, one Yu Chun Yang, who lived near Hangchow, in the Province of Chehkiang, having discovered that by the irritation of the membrane of the mollusk by the presence of foreign bodies, it resulted in the formation of nacre over such bodies, conceived the idea of forcing the fresh-water mussel to produce pearls. For this purpose he selected the largest size known as the *Dipsas plicatus*. By thrusting into the living shell fish pebbles of clay or of metal, these in the course of time became covered with nacre, thus producing pearls. It is said that in two villages near the city of Huchow, some four or five thousand people find their means of livelihood in this industry of forced culture of fresh water pearls.

The shell fish is brought from the Great Lake Tahu, near Soochow to the west of Shanghai, and placed in reservoirs or canals in bamboo baskets. After a few days' rest the shells are carefully opened with a spatula made of nacre and beads, and small figures of Buddha made of clay or of metal are thrust between the body and the shell. (When it is desired to obtain a superior kind of pearls, these pebbles and figures are made of mother-of-pearl imported from Ceylon.) After thrusting these foreign bodies into the shell fish, and at the same time pouring a spoonful of gruel made with the scales of a kind of fresh-water fish, the mussels are then replaced in the reservoirs for one or two years, during which time they are fed on excrete matter. The longer they are kept in the water, the thicker will be the nacre over the pebbles or images. The shells are then sold with the pearls and figures in them, or these are detached and sold separately.

## GROUP 127.

## ETHNOLOGY.

The *Wan-Ming-San*, or "Umbrella of Myriad Names."

This umbrella is one of high appreciation and esteem, presented at times to an outgoing official, by the people of the district over which he has held authority. It is circular in shape, with a diameter of about four Chinese feet (a Chinese foot equals 14 inches), supported upon a frame, the pole being some nine feet high with a gilt top. It is flat at the top with a hanging curtain all around about two and a half feet in depth. Generally it is made of red satin, having an ornamentation of clouds with the donors' names, either painted in gold upon three tiers of satin tags of various colors, or in the same color upon the body of the umbrella. But where the donors are poor and unable to afford such expensive material, the umbrella is also made of cotton cloth, and

their names are written upon it in red ink. On the umbrella exhibited appear the names of the Provinces and Prefectures of the Empire, illustrating the manner in which the donors' names are placed.

Another form which such a testimonial to high merit takes at times is the *Wan-ming-i*, or "Robe of myriad names." A subscription is raised for the purchase of a *P'ao-tze*, or long outer garment, upon which are written in gold the subscribers' names. The departing officer is escorted to the boundary of the district he is leaving, by the inhabitants of the town in which he has resided, their numbers being increased by frequent additions from the population en route. Before he passes into the next district, the people prostrate themselves before the officer's chair and pray him to alight. He is then robed with the garment subscribed for, and, amid lamentations and regrets on both sides, one of his boots is removed and taken back to the town to be nailed upon the gate by which he left, to stand in evidence, according to popular belief, that though gone he is still among them.

Officials greatly value such marks of esteem, and at their death the *Wan-Ming-San* and the *Wan-Ming-I* are given a place of honor in the funeral procession.

## EXHIBITED BY VYVYAN DENT—SHANGHAI.

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

## Art Work in Porcelain.

The following articles are from the private collection of a member of a family connected with China from the earliest commencement of the trade with that country, and himself a resident of old standing in the East. Thanks to his forbearance, and also to the numerous places he himself has visited, the objects sent are very unique of their kind.

No. 1—"Regent's Porcelain" Urn with cover.

No. 2—"Regent's" Porcelain Vase.

These two pieces are of a nature that is now-a-days rarely seen in any private collection. They were picked up in Macao, where they had been part of a family's collection for over two centuries. In fact it is more than probable that they were originally intended for the Imperial Palace at Peking, but "failed to reach" their destination. They show the earliest Jesuit influence on the Porcelain of China. The pate bears the marks of the potter's thumb; the outlines are clearly after the French, but the paintings are clearly Chinese. When these two pieces were once exhibited in Shanghai, the experts at once noted their specialities, and one French connoisseur expressed great surprise at the possession of these two by a private individual, since he stated that the French Government had obtained most of the existing specimens which were kept under glass at the Louvre and valued at extraordinary figures. As might be expected these vases have not entirely escaped scathless during their long existence, but the little damage each has received is imperceptible without very close inspection. The experts when describing them for the "Loan Exhibition" above referred to estimated the period of these vases as "between 1600 and 1650 A. D.," and one of the newspapers referred to them as "doubtless the most curious exhibit in the whole exhibition."

It is right in this connection to add that although the Experts on the Committee of the Shanghai Loan Exhibition, referred to above, mentioned these vases as being specially interesting as "showing the influence of the early Jesuits on the Porcelain of China," there is another opinion on the subject. This is held by an expert who was quite unconnected with that Exhibition, but whose opinion is entitled to carry great weight. This gentleman holds a view diametrically the *converse* of that of the Committee, *viz.*, that, so far from "showing the influence of the Jesuits on Chinese Porcelain," these vases are, actually of *Sevres* manufacture, fashioned after designs to *Europe* by the Jesuits at Peking. Consequently these vases with the indisputably Chinese medallions upon them, were actually ordered by the Regent. (The Duke of Orleans, date, about A. D. 1750), to be produced at the Royal Ceramic

Works, possibly as a present from the French Court to the Chinese Court, through the Jesuits. This view was concurred in by the French connoisseur previously mentioned, and would go far to explain the presence of most of the known pieces in the Louvre, once the point is conceded that this ware *is*, or may be, early Sevres *after the Chinese*, and *not* Chinese porcelain modified by European influences. Native collectors in China have shown considerable anxiety to acquire these two specimens, and offered high prices for them. Thus the debated point as to the real origin of these vases is one that can be settled only by the very highest authorities on the subject. So far, the experts consulted are unanimous in admitting the exceptional rarity and value of the two vases, but seem to have agreed to differ on all other details submitted for their decision.

### 3. Green and Gold five-claw Dragon Vase.

This is a very rare specimen of coloring. In striking contrast to the former two, this vase, made for the Palace, as evidenced by the five-clawed dragon, is the product of the great Kin Te Cheng factory near Kiukiang, and is not twenty years old.

### 4. Marine Crustaceous Vase.

This is a very ancient specimen of most curious design, showing the Chinese idea of submarine life. It was accidentally discovered at Macao. Experts have deemed it of great commendation.

### 5. Old pottery Incense Burner. Silver Cover and Stand.

At first sight all would imagine that the exhibit was merely a somewhat common bronze object. Close inspection, however, would show that it is a perfectly preserved piece of the oldest Chinese pottery, which is more valued by the natives than their rarest porcelain. Owing to its mean appearance the present owner caused the silver cover and stand to be made for it, which considerably enhance its beauty to the European eye. These accessories, although in the best modern Chinese silversmith's work, would be terrible anachronisms to a native collector.

### 6. "Kien Lung" Cloisonné Vase.

This perfect specimen of the best Chinese Cloisonné of the "Tsing" Dynasty, 1736-1795, was among the treasures of the "Yuan Ming Yuan" or Summer Palace in the early sixties. The shape is very original, and all the coloring most harmonious.

### 7. Cloisonné Plate.

This specimen is in absolute contrast. It is in the newest type of raised cloisonné, executed by the well known firm of Te Cheng at Peking.

### 8. One Pair Bronze Vases.

These two vases were also obtained from the Summer Palace. Their delicate outlines, chaste design, smooth surface, and perfect match render them of great interest.

## 9. Bronze "Joss."

This heavy bronze statuette of a War God "Kuan Lao-yeh," is worthy of particular notice. Superficial observers have at first, set it down as Japanese. As, however, the Japanese took their designs originally from the Chinese, and this statuette undoubtedly antedates that period, it is interesting to observe the points of resemblance, style of raiment, etc.

## 10. Old Embroidery. 5 Ages.

This is a silk embroidery of very ancient date. It shows the five generations: Great Grandfather, Grandfather, Father, Son and Grandson. The stitch is one not found in embroideries of the present day, being probably too laborious for the effect produced. Although remounted for the present exhibition, the embroidery is absolutely in its original condition, and its curious beauties invariably been promptly discovered by experts.

## 11. Large Chinese Painting. The Saint Controlling Chained Lion.

This painting will prove of special interest to many beside collectors of Chinese Curios. Apart from its perfect execution, the subject matter calls for notice on innumerable points. To the student of comparative Religion the representation of the "chained lion" will at once recall the chained dragon of the apocalypse. The "lion" of "matter" invites reflection from the Kabbalist and Occultist, which thought is further continued when we see the Ascetic Saint with the fire of inspiration on his head invoking the personified Demiurgos' aid by vibrations created on a couch. Americans, too, will note the absolute parallel between the "lion" of the Chinese and the Similar mythical figure given in Sacred Mysteries of the Mayas and Quiches as illustrated in le Plongeon's book on that subject.



## EXHIBITED BY A. E. BLANCO—SHANGHAI.

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

## Art Work in Metal.—Bronze Idols.

No. 1—Buddha the meditative. Gold plated, originally from Peking, represents Buddha in meditation, was some three hundred and fifty years ago, and, with the exception of a small place in the front of the pedestal, where the gold plating was scraped off, is in a perfect state of preservation. The gold plating is put on by hand with the aid of mercury as an amalgum, and polished by being rubbed with Jade stone. The bronze of this figure contains gold offered by the faithful in the form of jewelry, which is melted down when making the figure.

No. 2—Buddha on Lotus flower—Heavily gold plated. The figure is represented holding a weaver's shuttle in his hand, symbolical of his passing backwards and forwards from life to life, guided by the weaver's hand. The eye of wisdom, or third eye, is shown in this figure.

No. 3—Gold plate figure of Buddha, on carved blackwood stand.

No. 4—Goddess of Fertility on Lotus, gold plated. In this figure Buddha is represented as a woman holding a pot of earth in the left hand, and a germinating grain of rice in the right. Buddha in this form is the god of fertility on earth.

No. 5—Kwan Yin and child, or the Goddess of Mercy. Kwan Yin is represented holding in her arm the figure of an interceding child, and in her right hand praying beads. This figure, formerly gold plated, was scraped of its gold during the Taiping rebellion.

No. 6—Buddha, the meditative. Gold plated figure from which the gold has been partly removed.

No. 7—Mi-tu, old bronze figure representing a deified priest. Placed near the entrance of temples welcoming the faithful. Usually referred to as the God of Happiness.

No. 8—Figure representing a penitent disciple of Buddha in a contemplative attitude.

No. 9—Bronze and brass figure of the feminine incarnation of Buddha, the Giver of Life. This figure is probably of Burmese origin and is intact, the pedestal still containing the sacred prayers in Sanscrit.

No. 10—Buddha with the Eye of Wisdom. From the closed hands of this figure emanates the symbols of learning (book) and courage (spear head). This figure is a perfect specimen of fine casting.

No. 11—Kwan Yin, The Goddess of Mercy.

No. 12—Disciple of Buddha on sacred elephant, holding in his hands a scroll on which are engraved the symbols of Heaven and Earth. This brass figure dates back to the early part of the sixteenth century.

No. 13—Deified Lama with the symbols of courage and learning, holding in his hand a holy book.

No. 14—Kuan-ti, or God of War, famous general who, during the Hang Dynasty successfully lead a rebellion against the reigning Emperor.

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**EXHIBITED BY P. L. RAEBURN—SHANGHAI.**

**GROUP 13.**

**LOAN COLLECTION.**

- 33      Complete collection of Imperial Chinese Postage  
         Stamps from the first issue to date.

## EXHIBITED BY SHU LIEN CHI—HANGCHOW.

Important Collection of 4,000 Fans—Folding and Non-folding—  
Ivory, Ebony, Bamboo, Sandalwood, Coir and Bone Frames  
and Handles—Water-color Paintings—Landscapes, Flowers,  
Insects, Birds, Figures and Animals.

The fan enters very largely into Chinese life and manners. High and low, rich and poor, a Chinaman would not feel at ease without his fan in the proper season. There are two categories of fans, the "non-folding" and the "folding," the first of which owes its origin to the leaves of a palm and dates back to the fourth century A. D., when, during the Tsin dynasty, the barbarian tribes in the South are stated to have made fans with the leaves of a palm tree, the identity of which with the *Chamarops excelsa* still remains to be confirmed.

The most extensive plantations of this palm are in the Kuangtung province, district of Hsinhui, but specimens are found in other parts of the province, some near Canton. According to a native writer, in the preparation of leaves for fans, the finest are selected, soaked in water for a fortnight, and then re-dried by fire heat. This process renders them stiff, gives them a white color with a smooth polish. They are then bordered with silk or rattan fibres and fastened at the junction with the stalk by brass rivets having plates of shell or other material as washers.

Non-folding fans are now manufactured in various provinces from the feathers of the Argus and other pheasants, heron, egret, goose, cock, etc., and other sea-birds; also in straw, silk, and gauze, with frames of bamboo or ivory, which are generally of elegant shape and beautifully painted.

The folding fan is of a later date, and is said to have been copied from the Japanese in the seventh century. From a purely utilitarian point of view the folding fan is undoubtedly the better article, and it has a further merit in the eyes of fashionable Chinese, in that it can be put away and worn in a fan case, itself often a work of much artistic merit. (A few specimens of fan cases are included in the exhibit.)

As there is fashion in all things, so fashion has decreed that women are to use one sort of fan, and men another. It lies principally in the number of ribs in the fans. A man's fan may contain 9, 16, a very favorite number 20 or 24 ribs, but a woman's fan must not contain less than 30 ribs. Feminine figures may be freely introduced in the decoration of fans for women, but it would be considered in bad taste for an adult male to be seen with a fan with such decoration.

Similar to the custom in vogue in Europe of writing poetry into one's friend's album as a memento, or of making a present specially chosen to communicate the donor's feelings towards the receiver, is the Chinese habit of presenting or receiving mementoes by means of

fans, with the poetry or citations from ancient poets or from history written or painted upon them.

Whilst fans are manufactured everywhere in China, each place appears more or less to produce special kinds. Those manufactured at Hangchow, the capital of the Chekiang province, have gained much reputation for the skill with which they are painted. The collection of 4,000 fans, whether folding or open now shown, will give the visitor a fair idea of what is considered as "high art" in a Chinese fan. The painting is mostly done by the artists in their own homes. The paints used are made from fresh persimmons. (*Dyespyros Kaki.*)—D. Percebois.

# CATALOGUE

—OF THE—

## Tea and Porcelain Co.'s Exhibit.

### GROUP 34.

#### FANCY ARTICLES.

Exhibit  
Number.

- 100 Foochow Lacquered tea-caddies, (gilt decorated)
- 8 Canton Lacquered tea-caddies, (gilt decorated)
- 10 Hankow Engraved, silver tea-caddies.
- 50 Swatow Engraved, bronze tea-caddies.

### GROUP 45.

#### CERAMICS.

##### Various Porcelain:

- 239 Small Green Vases.
- 117 Small Green Rose Jars.
- 63 Small Green Bottle Shaped Vases.
- 60 Small Green Beakers.
- 11 Small Green Olive Shaped Vases.
- 49 Decorated Flower Vases.
- 158 Small Blue Plates.
- 70 Large Blue Plates.
- 233 Decorated Blue Plates.
- 751 Decorated Plates.
- 399 Decorated Plaques.
- 4 Decorated Jardinieres.
- 28 Blue Jardinieres.
- 8 Hanging Flower Pots.
- 8 Porcelain Lions.
- 20 Blue and White Fruit Jars.
- 17 Blue and White Nut Jars.
- 4 Decorated Jars.
- 33 Light Blue Vases.
- 11 Light Blue Jardinieres.
- 6 Light Yellow Vases.
- 2 Light Blue Bottles.
- 2 Black Vases.
- 3 Black Bottles.



Exhibit  
Number.

- 4 Brown Bottles.
- 2 Brown Vases.
- 4 Red Bottles.
- 1 Tinted Bottle.
- 3 Black tinted Bottle.
- 3 Tinted Brown Bottles.
- 2 Dark Blue Bottles.
- 2 Red Bottles.
- 1 Brown Bottle.
- 4 Shaded Red Bottles.
- 6 Tinted Vases.
- 11 Blue Vases.
- 19 Decorated Blue Vases.
- 7 Blue Beakers
- 10 Decorated Yellow Vases.
- 1 Large Green Vase.
- 7 Vases (landscape).
- 2 Porcelain Chickens.
- 2 Porcelain Peacocks.
- 11 Decorated Vases.
- 2 Dark Yellow Square Vases.
- 11 Large Decorated Vases.
- 3 Decorated Beakers.
- 2 Yellow Vases.
- 9 Decorated Vases.
- 11 Blue Cuspidors.
- 3 Large Blue Bottles.
- 4 Decorated Vases.
- 16 Decorated Butter Dishes.
- 99 Cups, all Colors.
- 7 Cups with Cover and Saucer.
- 2 Decorated Coffee Pots.
- 7 Square Vegetable Dishes.
- 7 Oval Vegetable Dishes.
- 1 Decorated Bowl.
- 20 Plates, 5 Shapes.
- 4 Platters.
- 4 Sugar Bowls.
- 2 Decorated Tea-pots.
- 3 Soup Bowls.
- 3 Meat Dishes.
- 8 Gravy Bowls.
- 11 Vegetable Dishes with covers.
- 6 Heating Plates.
- 57 Egg Cups.
- 23 Decorated Platters.
- 39 Blue Trays.
- 8 Blue Fruit Plates.
- 26 Yellow Snuff Bottles.

Exhibit  
Number.

- 30 Blue Tea Cups and Saucers.
- 117 Decorated Blue and White Cups and Saucers.
- 406 Blue Bowls.
- 517 Decorated Blue Bowls.
- 30 Decorated Blue Cups and Saucers.
- 2 Jardinieres, Decorated.
- 3 Sets of Ornaments.
- 55 Small Jars with Covers.
- 197 Mugs (Dragons and Phoenix.)
- 126 Blue Cups (Landscape.)
- 234 Small Blue Plates (Landscape.)
- 8 Decorated Yellow Vases.
- 11 Tinted Red Vases.
- 2 Red Tinted Bottles.
- 5 Decorated Blue Vases.
- 1 Large Blue Vase.
- 1 Large Green Bottle.
- 1 Vase with Small stand.
- 2 Brown Vases.
- 1 Red Tinted Bottle Shaped Vase.
- 2 Decorated Yellow Jars.
- 2 Yellow Square Vases.
- 1 Decorated Blue Vase.
- 2 Decorated Light Green Hat Stand.
- 2 Decorated Yellow Hat Stand.
- 3 Red Tinted Vases.
- 3 Red Vases.
- 1 Red Bottle.
- 10 Small Decorated Yellow Vases.
- 2 Engraved Pen Holders.
- 5 Yellow Vases.
- 2 Black Square Vases.
- 1 Peacock Blue Vase.
- 4 Engraved Black Vases.
- 4 Small Colored Vases.
- 2 Red Wine Jars.
- 8 Small Red Tinted Vases.
- 2 Engraved Yellow Bottle Shaped Vases.
- 9 Green Beakers.
- 2 Large Decorated Yellow Vases.
- 4 Red Tinted Vases.
- 1 Lavender Vase.
- 2 Blue Beakers.
- 16 Decorated Square Vases.
- 4 Engraved Yellow Vases.
- 3 Light Blue Bottle Shaped Vases.
- 1 Tea Colored Vase.
- 6 Yellow Fruit Bowls.
- 2 Decorated Brown Vases.

Exhibit  
Number.

- 3 Red Tinted Bottles.
- 2 Engraved Yellow Vases.
- 1 Plain Vase.
- 2 Decorated Yellow Vases.
- 3 Light Green Vases with covers.
- 2 Light Green Hat Stands.
- 6 Large Jars with cover.
- 10 Large Vases, 36 in. High (Decorated.)
- 20 Blue Rose Jars with Cover.
- 6 Diagrams, Engraved.
- 14 Flower Dishes with Saucer.
- 4 Small Peacock Blue Diagrams.
- 4 Calf Water Stands.
- 2 Double Drawing Cups.
- 3 Drawing Cups.
- 2 Small Vases.
- 8 Bird Cups.
- 14 Water Stands.
- 1 Ancient Card Receiver.
- 271 Ancient Decorated Vases.
- 42 Ancient Decorated Plates.
- 20 Decorated Stationaries.
- 20 Decorated Ornaments.
- 20 Ancient Decorated Jars.
- 4 Ancient Decorated Lions.
- 2 Ancient Decorated Garden Seats.
- 5 Ancient Decorated Large Bowls.
- 2 Ancient Decorated Black Jardinieres.
- 11 Ancient Porcelain Vases.
- 1 Engraved Buddha.
- 15 Screens with Rose Wood Stands
- 1 Eight Piece Folding Screen.
- 1 Six Piece Folding Screen.
- 1 Eight Piece, Small Folding Screen.

## GROUP 57.

## SILK AND FABRICS OF SILK.

- 38 Rolls Brocaded Silk .....from Hangchow District.
- 57 Rolls Brocaded Crape ..... " Hoochow "
- 48 Rolls Plain Crape ..... " " "
- 39 Rolls White Pongee ..... " Hangchow "
- 7 Rolls Gilt Striped Satin ..... " Soochow "
- 6 Rolls Gilt Brocaded Satin ..... " " "
- 9 Rolls Brocaded Satin ..... " " "
- 17 Rolls Brocaded Satin Plain Colors " " "
- 7 Rolls Brocaded Gauze, 1st quality " " "

Exhibit  
Number.

8	Rolls Brocaded Gauze, 2nd quality from Soochow District.			
10	Rolls Weaved Satin .....	"	"	"
8	Rolls Wash Silk .....	"	"	"
6	Rolls Changeable Satin .....	"	"	"

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

14	pairs Portieres, Floral and Figured Design.	
10	Bed Spreads, Dragon, Floral and Fruit Design.	
10	Large Table Covers, Floral and Fruit Design, Dragon and Phoenix.	
10	Medium Sized Table Covers, Floral, Fruit and Dragon Design.	
10	Small Table Covers, Dragon, Phoenix and Floral Design.	
5	Long Table Covers, Chrysanthemum, and Bamboo Design	
10	Piano Covers, Landscape Design.	
10	Lambrequin, Floral and Bird Design.	
10	Fire Screens with Rose Wood Stands (carved).	
6	Pillow Covers, Dragon and Phoenix Design.	
15	Cushion Covers, Round Gilded Dragon Design.	
90	Cushion Covers, Floral and Figured Design.	
6	Wall Pockets, Silk Braided.	
5	Necktie Bag, Silk Lined.	
8	Glove Cases, Floral Design.	
5	Paper Bags, Silk Lined.	
5	Letter Cases, Floral Design.	
20	Handkerchief Cases, Floral Design.	
5	Handkerchief Cases (Double.)	
30	Opera Bags, Chrysanthemum Design.	
15	Tea Cosies, Silk Braided.	
5	Flat Tea Cosies, Silk Lined.	
10	Pin Cushions, Braided with Silk Braid.	
10	Pin Cushions, with Puffed Silk Corners.	
20	pairs Slippers, Floral Design.	
15	pairs Sandals, Floral Design.	
150	pairs Baby Slippers, Floral Design.	
15	Handkerchief Boxes, Silk Braided.	
12	Chinese Flags, satin.	
10	Chinese Flags, silk.	
24	Shoulder Scarfs with fringe.	
20	Neckties, with fringe.	
20	Small Crape Scarfs.	
30	Chefoo Pongee Tidies with fringe.	
30	Chefoo Pongee Tidies, Double.	
8	Square Screens with Rose Wood Frame.	
2	Panels, for Screens.	
1	Mandarin Coat, (5 Dragons Embroidered.)	

Exhibit  
Number.

- 8 Folding Screens, Carved Rose Wood Frame.  
 100 Pieces of Braided Silk.  
 120 White Pongee Handkerchiefs, 24 in.  
 120 White Pongee Handkerchiefs, 21 in.  
 240 White Pongee Handkerchiefs, 18 in.  
 24 White Pongee Handkerchiefs, 18 in. Embroidered Corners.  
 24 White Pongee Handkerchiefs, 13 in. One Embroidered Corner.  
 36 White Pongee Handkerchiefs, 13 in. Embroidered Edge.  
 96 White Pongee Handkerchiefs, Embroidered Edge and Corners.

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURE SEEDS.

## Green Tea.

Gunpowder, Hsia Mo, Extra Superior...	from	Mo Yuen District.
Gunpowder, Hsia Mo, Superior .....	"	" "
Gunpowder, Hsia Mo, 1st quality .....	"	" "
Gunpowder, Mah Chun, Superior .....	"	" "
Gunpowder, Pao Chu, Superior .....	"	" "
Hyson, Extra Superior .....	"	" "
Hyson, Superior .....	"	" "
Young Hyson, best Siu Mei.....	"	" "
Young Hyson, Chen Mei, Extra Superior	"	" "
Young Hyson, Chen Mei, Superior .....	"	" "
Young Hyson, Chen Mei, 1st quality ....	"	" "
Young Hyson, Chen Mei, 2nd quality....	"	" "
Young Hyson, Feng Mei, Extra Superior.	"	" "
Young Hyson, Feng Mei, Superior .....	"	" "
Young Hyson, Feng Mei, 1st quality ....	"	" "
Young Hyson, Yun Oo, Extra Superior ...	"	Hangchow "
Young Hyson, Mon Ting .....	"	Huchow "
Young Hyson, Lien Jui .....	"	Hangchow "
Young Hyson, Pi Lo .....	"	Soochow "
Young Hyson, Imperial .....	"	Hangchow "
Young Hyson, Ming Chien .....	"	" "
Young Hyson, Yu Chien .....	"	" "
Young Hyson, Ya Cha .....	"	Cheong-wha "
Flowery Pekoe .....	"	Huchow "
Mau Foong .....	"	Kee Mun "
Young Hyson, Yu Chien .....	"	" "

## Black Tea:

Hsun Pin .....	from	Ichang District.
Mee-fa .....	"	On-fa "
Seen Cheong .....	"	Kee-mum "



Foo Cheong .....	from Ningchow District.
Teen Hing .....	" " "
Sun Kee .....	" On-fa "
Hoey Yueh .....	" Kee-mum "
Ming Yar .....	" " "
Kee Hsing .....	" Ningchow "
Tien Hing .....	" " "
I T'sang .....	" Ichang "
Black Shou Mei .....	" Hangchow "
Oo Long .....	" Kee-mum "
Sheen Ya .....	" Fu Liang "

EXHIBITED BY MESSRS. A. R. BURKILL AND SONS—  
SHANGHAI.

GROUP 55.

THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN  
COTTON.

Exhibit  
Number.

760	China grass, raw,	A quality.
761	" washed,	A "
762	" raw,	B "
763	" washed,	B "
764	" raw,	C "
765	" washed,	C "

GROUP 57.

SILK AND FABRICS OF SILK.

481	Fine white gum waste.
482	Coarse " " "
483	Fine yellow " " "
484	Coarse " " "
485	Super " " "
486	China curlies.
487	Szechuen Frisonetes.
488	Cocoon flosses.
489	Tussah waste No. 1.
490	" " " 2.
491	Macerated black cocoons.
492	" bassinets.
493	" pelettes.
767	Pierced cocoons.

EXHIBITED BY MESSRS. JARDINE, MATHESON & CO.—  
SHANGHAI.

GROUP 57.

SILK AND FABRICS OF SILK.

494	Waste Silk, raw and boiled off.
495	Tussah waste, raw and combed.
496	Combed waste silk.
498	Silk Noil yarn.
499	“ Spun “
500	Tussah and Spun Silk Yarn.
766	Waste cocoons and boiled off.

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EXHIBITED BY THE PEKING SYNDICATE, LIMITED,  
CHINA AND LONDON.

GROUP 116.

MINERALS AND STONES, AND THEIR UTILIZATION.

Anthracite Coal from the province of Shansi.
“ “ “ “ “ “ Honan.

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EXHIBITED BY THE HUA SHENG CHEONG COTTON,  
CLOTH AND YARN COMPANY OF SHANGHAI.

GROUP 54.

THREADS AND FABRICS OF COTTON.

Cotton Yarns.
Cotton Shirtings.

## EXHIBITED BY F. W. STYAN—SHANGHAI.

## GROUP 121.

## PRODUCTS OF HUNTING

## Bird Skins.

1	2	<i>Urocissa erythrophyna</i> .	44	2	<i>S. cineraceus</i> .
2	1	<i>Dendrocitta sinensis</i> .	45	2	<i>Phylloscopus proregulus</i> .
3	2	<i>Parus minor</i> .	46	1	<i>Cettia sinensis</i> .
4	2	<i>Machlolophus rex</i> .	47	1	<i>Urosphena squamiceps</i> .
5	1	<i>Acredula concinna</i> .	48	1	<i>Suya criniges</i> .
6	2	<i>Suthora suffusa</i> .	49	2	<i>Pratincola maura</i> .
7	1	<i>Suthora davidiana</i> .	50	2	<i>Oreicola ferrea</i> .
8	2	<i>Dryonastes perspicillatus</i> .	51	2	<i>Henicurus sinensis</i> .
9	2	<i>D. sannio</i> .	52	1	<i>Chirumarhornis leucocephala</i> .
10	1	<i>D. berthernyi</i> .			
11	1	<i>Garrulax picticollis</i> .	53	1	<i>Rhyachornis fuliginosa</i> .
12	1	<i>Ianthocincla cinereiceps</i> .	54	1	<i>Ruticilla aurea</i> .
13	1	<i>Trochalopteryx ellioti</i> .	55	2	<i>Calliope camtschaticensis</i> .
14	1	<i>Pomatorhinus swinhoei</i> .	56	2	<i>Ianthia cyanura</i> .
15	1	<i>P. ruficollis</i> .	57	2	<i>Coppychus saulasis</i> .
16	2	<i>Stachyridopsis ruficeps</i> .	58	1	<i>Merula mandarina</i> .
17	1	<i>Alcippe huei</i> .	59	2	<i>M. pahida</i> .
18	1	<i>Schoeniparus brunneus</i> .	60	2	<i>M. fuscata</i> .
19	1	<i>Myiophonus coerules</i> .	61	1	<i>Geocichla sibirica</i> .
20	2	<i>Staphidia torquata</i> .	62	1	<i>Oreocincla varia</i> .
21	2	<i>Yuhina pallida</i> .	63	1	<i>Xanthopygia narcissina</i> .
22	1	<i>Y. daemata</i> .	64	1	<i>Stoparda melanops</i> .
23	2	<i>Zosterops simplex</i> .	65	2	<i>Cyanoptila bella</i> .
24	1	<i>Leiothus tuteus</i> .	66	1	<i>Culicicapa ceylonensis</i> .
25	2	<i>Pycnonotus sinensis</i> .	67	1	<i>Terpsiphone princeps</i> .
26	2	<i>P. xanthorrhous</i> .	68	2	<i>Carpodacus erythrorhinus</i> .
27	1	<i>Molpastes atricapillus</i> .	69	2	<i>Chloris sinica</i> .
28	1	<i>Otocornis emeria</i> .	70	2	<i>Fringilla montifringilla</i> .
29	2	<i>Hemiscus campensis</i> .	71	2	<i>Passer rutilus</i> .
30	1	<i>Iole horti</i> .	72	2	<i>Emberiza aureola</i> .
31	2	<i>Spizixus semitorques</i> .	73	2	<i>E. elegans</i> .
32	1	<i>Hypsipetes leucocephalus</i> .	74	2	<i>E. cioides</i> .
33	2	<i>Buchanga atra</i> .	75	1	<i>E. spodocephala</i> .
34	2	<i>B. leucogenys</i> .	76	2	<i>E. pusilla</i> .
35	3	<i>Chibia hotentotta</i> .	77	1	<i>Melophus melanictus</i> .
36	2	<i>Lanius schach</i> .	78	2	<i>Anthus maculatus</i> .
37	1	<i>L. lucienensis</i> .	79	1	<i>Othopygia dabryi</i> .
38	1	<i>L. tigrinus</i> .	80	1	<i>Dicoeum cruentatum</i> .
39	1	<i>Pericrocotus brevirostris</i> .	81	1	<i>Gecinops guerini</i> .
40	2	<i>Oriolus diffusus</i> .	82	1	<i>Dendrocygus cabanisi</i> .
41	1	<i>Graculipica nigricollis</i> .	83	1	<i>Iyngipicus scintilliceps</i> .
42	2	<i>Acridotheres cristatellus</i> .	84	1	<i>Megaloema vireus</i> .
43	2	<i>Spodiopsar sericeus</i> .	85	1	<i>Eurystomus calonyx</i> .

86	2	<i>Ceryle varia</i> .	97	2	<i>Ithagines sinensis</i> .
87	1	<i>Halcyon pileatus</i> .	98	1	<i>Lobevanellus cinereus</i> .
88	1	<i>Upupa epops</i> .	99	1	<i>Vanellus cristatus</i> .
89	1	<i>Cypselus pekniensis</i> .	100	1	<i>Numenius minutus</i> .
90	1	<i>Cuculus canorus</i> .	101	1	<i>Totanus ochropus</i> .
91	1	<i>Hierococcyx sparveriioides</i> .	102	1	<i>Inuga crassirostris</i> .
92	1	<i>Coccyzus coromandus</i> .	103	1	<i>T. pacifica</i> .
93	2	<i>Buteo plumipes</i> .	104	1	<i>Butorides javanicus</i> .
94	1	<i>Turtur rupicola</i> .	105	2	<i>Aix galenculata</i> .
95	1	<i>T. sincensis</i> .	106	1	<i>Spatula clypeata</i> .
96	1	<i>Chrysolophus pictus</i> .			

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### ADDENDA.

92a	1	<i>Asio accipitrinus</i> .	97b	1	<i>Amauromis phoenicurus</i> .
93a	1	<i>Butastur indicus</i> .	99a	1	<i>Squatosala helvetica</i> .
97a	1	<i>Bambasicola thoracica</i> .	100a	1	<i>Numenius vanegatus</i> .

# CATALOGUE

—OF THE—

## NINGPO COLLECTION.

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### GROUP 1.

#### ELEMENTARY EDUCATION.

Exhibit  
Number.  
1

Model of School.

### GROUP 3.

#### HIGHER EDUCATION.

2 Model of Examination hall.

### GROUP 12.

#### ARCHITECTURE.

- 3 Models of an Official's Yamen (office and residence).
- 4 Model of the Cheng Wang Miao, the chief temple of Ningpo City.
- 5 Model of city gate and guard house.
- 6 Model of house with rice, tea, hat and shoe shops.
- 7 Model of the Altar of Confucius as seen in all Chinese cities.
- 8 Models of three Pailous (commemorative arches).
- 9 Model of a lime kiln.
- 10 Model of a salt factory.

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

12 Mounted Chinese map of Ningpo City and settlement.

### GROUP 23.

#### CHEMICAL AND PHARMACEUTICAL ARTS.

12a Three jars Ningpo varnish.



## GROUP 26.

## MODELS, PLANS AND DESIGNS FOR PUBLIC WORKS.

Exhibit  
Number.

- |     |   |
|-----|---|
| 13  | Model of bridge.  |
| 14  | Model of bridge, (small).   |
| 15  | Model of a Haul-over. The haul-over is a mud slide used for dragging boats by means of windlasses worked by hand power, from the brackish water of the tide-affected Ningpo river into the higher level fresh water canals, and vice versa. The slide is of stone, and mud is laid on to make the boats move easily. The usual fee for hauling a boat over is 10 cents (silver) and the services of the haulers are available at all hours. |
| 15a | Panoramic view of the port and settlement of Ningpo.  |

## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

- |       |  |
|-------|--|
| 16-20 | Five carved photograph frames.                       |
| 21-22 | Two carved wall brackets.                            |
| 23    | Carved wood panel.                                   |
| 23a   | Inlaid boxes to contain dishes, cakes.               |
| 23b   | Metal mirror on frame and inlaid dressing stand box. |
| 24    | Bamboo round fancy work basket.                      |
| 24a   | “ round picnic basket (2 compartments).              |
| 25    | “ basket work comb tray for women.                   |
| 26    | “ luncheon basket.                                   |
| 27    | “ waste paper basket.                                |
| 28    | “ “ “ “  |

## GROUP 37.

## DECORATION AND FIXED FURNITURE OF BUILDINGS AND DWELLINGS.

- |     |                                |
|-----|--------------------------------|
| 28a | Carved panels for square room. |
|-----|--------------------------------|

## GROUP 38.

## OFFICE AND HOUSEHOLD FURNITURE.

One of the most successful of Ningpo industries is furniture making. It is from Ningpo that the carved wood furniture, inlaid with designs in bone of white wood, comes. There are two absolutely different varieties of furniture.

1. Furniture carved and inlaid in Chinese style, designed solely for Chinese use, made cheaply in large quantities of a hard white wood which comes from the West and South of Chekiang Province. More

expensive furniture of this class is made by some 20 carpentering establishments who keep a considerable supply in stock with, however, very little variety of design.

Many rich Chinese have their furniture made to order according to their own taste or fancy and these beautiful articles which one sees in a rich man's house are generally the work of independent workmen. The wood used for this class of work is hard rose-wood procured in the South of China and Singapore. The Ningpo exhibit comprises only articles on sale in the shops. The manufacturer of red varnished furniture with gilded edges is now almost unknown except for decoration of altars and idols in temples and it is now almost impossible to obtain these much-prized articles.

2. Inlaid carved furniture of European design made only by a few establishments in Ningpo itself, though several years ago the industry spread to Shanghai, is solely for sale to Europeans. The wood used for this work is usually the hard rose-wood referred to above. When completed the furniture is varnished with the beautiful dark grown Ningpo varnish, which is so solid and acquires such a bright, glossy polish that it resembles lacquer.

The hard white wood which is tender and resisting at the same time, is used for making the pretty models for which Ningpo is renowned.

Exhibit  
Number.

- |       |  |
|-------|--|
| 29    | Chinese bedstead, complete with two ante-chambers. |
| 30    | Carved square bedstead (foreign style).            |
| 31    | 4-leaf screen.                                     |
| 32    | Whatnot (corner).                                  |
| 33    | Chinese Dressing Table.                            |
| 34    | Wardrobe.  |
| 35-16 | Two square inlaid tea-poys.                        |
| 37    | Clothes stand.                                     |
| 38    | Carved inlaid table.                               |
| 39    | Carved inlaid table.                               |
| 40    | Whatnot (4 shelves).                               |
| 41    | Carved cabinet.                                    |
| 42    | Carved book-case.                                  |
| 43    | Sofa.  |
| 44    | Carved cabinet.                                    |
| 45    | Carved writing desk.                               |
| 46    | Desk chair (octagonal seat).                       |
| 47-48 | Two arm chairs.                                    |
| 49    | Desk chair (octagonal seat).                       |
| 50    | Desk chair (round seat).                           |
| 51    | Small round table.                                 |
| 52-53 | Two square stools.                                 |
| 54-55 | Two round stools.                                  |
| 56    | One small square table.                            |
| 57    | Desk chair (round seat).                           |

Exhibit  
Number.

- 58 Carved inlaid revolving desk chair.
- 59-60 Two chairs (dragon back).
- 61 Inlaid octagonal table.
- 62 Curio cabinet.
- 63 Curio cabinet.
- 64 Easel.
- 65 Inlaid table.
- 65a Puzzle table, 7 pieces, (form the square.)
- 66-73 Eight single-roofed show cases, carved—Pagoda shape.
- 74-76 Three double-roofed show cases, carved—Pagoda shape.
- 77-80 Four wall show cases—carved and inlaid.
- 81-86 Six flat show cases—carved and inlaid.
- 87-88 Two cash show cases—carved and inlaid.

## GROUP 40.

## MORTUARY MONUMENTS, ETC.

- 89 Model of ordinary grave.
- 90 “ “ grave of an official.

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

- 91 Loom for making matting.
- 92 Samples of matting. (Exhibited by A. Ehlers & Co.)

## GROUP 48.

APPARATUS AND PROCESSES FOR HEATING AND  
VENTILATION.

- 92a Model of Chinese cooking range.
- 92b Model of Itinerant Huckster's Kitchen.

## GROUP 50.

## TEXTILES.

## Models of:

- 93 Cotton ginning machine.
- 94 Cotton beater.
- 94a Cotton spinning machine.
- 94b Cotton spinning machine (Shanghai method).
- 95 Silk spinning machine.
- 96 Reeling machine.
- 97 Machine for preparing cotton for spinning.
- 98 Machine for packing cotton.
- 99 Rope making machine.

## GROUP 51.

**EQUIPMENT AND PROCESSES USED IN THE MANUFACTURE  
OF TEXTILE FABRICS.**Exhibit  
Number.

100      Loom for cotton cloth. (2 pieces.)

## GROUP 52.

**EQUIPMENT AND PROCESSES USED IN BLEACHING, DYEING,  
PRINTING AND FINISHING TEXTILES IN THEIR  
VARIOUS STAGES.**

101      Glazing apparatus.

## GROUP 54.

**THREADS AND FABRICS OF COTTON.**

102-125      24 pieces Fancy Cotton Cloth.

## GROUP 59.

**INDUSTRIES PRODUCING WEARING APPAREL FOR MEN,  
WOMEN AND CHILDREN.**

125a      Two bamboo shirts used in summer.

## GROUP 61.

**VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.**

(Exhibited by Messrs. A. Ehlers &amp; Co.)

126      Samples of Wenchow straw hats, woodshaving hats,  
woodshaving and rush hats, fancy hats, rush  
hats; plain, colored and fancy.

## GROUP 72.

**CARRIAGES AND WHEELWRIGHTS' WORK—AUTOMOBILES  
AND CYCLES.**127      Model of wheelbarrow.  
128      Model of single sedan chair.  
129      Model of official sedan chair.

In the provinces all officials when paying official visits or going on public business, are carried in chairs by four bearers, a shoulder-piece for two bearers being attached crosswise to the bar joining the poles in front and at the back of the sedan, and are preceded and followed by a large number of attendants, bearing tablets showing the officer's ranks and titles, flags, umbrellas, etc., etc., and if the officer be of high rank he is accompanied, also, by a body-guard of soldiers. Those belonging to the first three grades have a green cloth covering to their chairs; those of lower

rank a covering of blue cloth. In the capital, however, owing to the large number of officers of the highest rank who are attached to the several state departments, the use of a chair has become restricted to princes and to those who have the brevet or substantive rank of president of a department. The covering of the chair is green, blue not being used in Peking, except at times, in the case of princes, when a red cover is occasionally used, officers below this rank using carts. None of the pomp of the provincial authorities is seen in the capital, and, with the exception of the captain-general of the gates, officers there, even of the highest rank, are seldom accompanied by a mounted escort of more than six.

Gentlemen of good position are carried in chairs with two bearers only, and are accompanied by a servant on foot carrying the visiting cards of his master.

#### GROUP 75.

#### MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

##### Models of:

Exhibit  
Number.

- |      |  |
|------|--|
| 130  | Lorcha. A Lorcha is a vessel of about 100 tons burden, having a hull of European build, but rigged with Chinese masts and manned by Chinese. The word "Lorcha" is said to have been introduced from South America by the Portuguese. |
| 131  | Ningpo-Shantung trading junk.  |
| 132  | Ningpo-Shaohsing river passenger boat.   |
| 133  | Pole carrying junk.  |
| 133a | Pole carrying junk with poles.   |
| 134  | Lutai lime boat.   |
| 135  | Fenghua district, river passenger boat.  |
| 136  | Foot boat. Used for rapid travel by river and canal.   |

This kind of boat conveys but one passenger, or in rare instances two; it is very comfortable, being warm in winter and perfectly dry. The boatman propels it by means of a single wide-bladed oar, worked on one side only, by his feet and legs, while he steers with a paddle held under the arm. He often rows for 18 or 24 hours at a stretch, only pausing occasionally for a few moments to cook his food, an operation which is very simply performed in the boat by means of a small portable clay furnace close beside him.

- |      |                            |
|------|----------------------------|
| 136a | Fishing boat flag signals. |
|------|----------------------------|



## GROUP 76.

**MATERIAL AND EQUIPMENT OF NAVAL SERVICES; NAVAL WARFARE.**Exhibit  
Number.

137

War Junk. These boats, famed for their swift sailing, are used for the protaaction of small fishing craft, for prevention of salt smuggling and occasionally for attacking piratical craft. They usually carry 6 guns, 3 on each side and a salut-ing gun in the bows.

## GROUP 79.

**AGRICULTURAL IMPLEMENTS, ETC.**

Models of:

- |      |   |
|------|---|
| 138  | Hoe.  |
| 139  | Pick hoe.   |
| 140  | Plow. (Generally drawn by an ox.)   |
| 141  | Harrow.   |
| 142  | Husking mill.   |
| 143  | Winnowing machine.  |
| 144  | Husking mortar.   |
| 144a | Husking mortar. (Shanghai method.)  |
| 145  | Irrigating Machine. Worked by buffalo, to be seen on all canals in Mid-China, for watering crops in dry weather, flooding rice fields, etc. The buffalo is often blind-folded and walks round and round for hours at a stretch. |
| 146  | Irrigating machine, worked by foot.   |
| 147  | Machine for grinding grain into flour.  |

## GROUP 86.

**EQUIPMENT AND METHODS EMPLOYED IN THE PREPARATION OF FOODS.**

- |     |  |
|-----|--|
| 148 | Model of an Ice house. The construction of an ice house is most simple. It consists simply of a reservoir about 65 feet long and 46 feet broad composed of four solid stone-and-mud walls about 20 feet high. A high thick thatched roof is constructed on bamboo rafters in which a door is made, closed by a curtain of straw making, and used for filling the ice house. The door is reached by inclined steps. For withdrawing the ice a smaller door on ground level is used. The ice is packed between layers of straw matting and small gutters run off the water which accumulates from melting ice. |
|-----|--|

Exhibit  
Number.

A special law obliges the owners to have a 3-years' supply to make up for mild winters. The capacity of an ice house varies from 2,000 to 13,000 piculs (1 picul equals 133 1-3 lbs.). The price of ice varies from 6 to 10 cash a catty (1 1-3 lbs.) roughly one cent (silver) a pound.

#### GROUP 90.

#### SUGAR AND CONFECTIONERY—CONDIMENTS, ETC.

149	Tea, green, Imperial, 1st quality.
150	Tea, green, Imperial, 2nd quality.
151	Tea, green, Hyson, No. 1.
152	Tea, green, Hyson, No. 2.
153	Tea, green, Young Hyson, No. 1.
154	Tea, green, Young Hyson, No. 2.
155	Tea, green, Gunpowder, No. 1.
156	Tea, green, Gunpowder, No. 2.
157	Tea leaf.
158	Tea Dust.

Ningpo teas are cultivated on the hill sides. The bushes reach a height of 3 to 4 feet. The young leaves are gathered twice a year, generally in the spring and are then lightly steeped in water and dried. Once sold, the leaves are dried and fired by the local purchaser and a coloring mixture is added to improve the appearance of the tea. The bulk of these teas find a ready sale in the United States.

#### GROUP 122.

#### FISHING EQUIPMENT AND PRODUCTS.

##### Models of:

- 159      Cuttlefish Boat. These boats are usually about 55½ feet long with 8¼ feet beam and have a double keel, a peculiarity of nearly all Chinese sailing craft. The deck consists of moveable planks, allowing access to the hold, which is divided into compartments for storing the fish. The sails are dyed with mangrove bark to prevent rotting, and when wind fails two or more yulohs (large sculling oars) propel the boat. The anchor is made of hardwood, the net hangs over the side, the masts can be unshipped and stowed on deck, eyes are painted on either side of the bows, which, according to superstition, serve to guide the boat and preserve her from mishap. Fishing for cuttlefish is carried on by night with a flare to attract the fish, as well as by day.

Exhibit  
Number.

- 160 Ice Boat. The ice boat is larger than the cuttlefish boat, but very similar to it. A hatchet-shaped rudder, deeper than the keel enables the boat to turn quickly. The ice boat goes out to the fishing boats and brings back their loads of fish packed in ice. The usual size is  $62\frac{1}{2}$  by 13 feet.
- 161 Night Fishing Boat. These boats are  $29\frac{1}{2} \times 11\frac{1}{4}$  feet with a very light draught. All along one side of the boat is a board 1 foot wide which projects like a shelf but slopes a little towards the water and along side the other side a net is erected perpendicularly. The "shelf" is painted white, and on bright clear nights the fish attracted by the light of the moon falling on the board leap on or over it into the boat and are captured. The net prevents their leaping out on the further side.
- 162 Cormorant Fishing Boat. These boats are very light;  $18 \times 2\frac{1}{4}$  feet in size and draw very little water. They are only used on lakes, rivers and canals—where there is no tide. The birds sit on the rail and are urged into the water by the boatman with a pole. Cormorants usually have a hempen cord around their necks to prevent their swallowing the fish. Fenghua and Shaosing are noted for excellent, well-trained birds.
- 163 Bamboo Raft for shallow water. These craft render the shallowest streams available for the transport of heavy loads of merchandise.
- 164 Boat with flat net. The net is made of hemp string and varies in size. The smaller nets have finer meshes and their use is confined to lake, river and canal fishing. The net is attached at its corners to the ends of four bamboo poles, the other ends of which are gathered together and tied to the extremity of a long pole which projects over the water from the front of the boat (or from the bank of a canal), a rope fastened to the upper end of this pole glides over a small wheel by the aid of which the net can be easily raised. From the third to the ninth Chinese moon the large flat net is greatly used in sea fishing.
- 165 Shrimp Boat. Dimensions: Length, 13 metres; beam, 2 metres. This boat differs very little from the Ningpo fishing boat (catalogue No. 166) it has the same shape, but does not rise so high out of the water. The hull instead of being decked

over is left open and the boat is simply roofed over with mats made of bamboo and quite rain-proof. Two compartments serve as reservoirs for the shrimps caught.

- 166 Ningpo Fishing Boat. There is a single mast in the fore part of the boat. The deck is made of movable planks and the hull is divided into compartments like the cuttle-fish boat. The inmates live on deck sheltered by mats.
- 167 Chinkiamen Fishing Boat. This boat has a flat bottom and is generally 17 metres long and has a wide beam. There are two masts. The hull is divided into holds closed by strong hatches. Unlike the ordinary fishing craft the deck planks are not moveable, this being a sea-going craft. Two compartments are reserved for the use of the crew.
- 168 Mud Sledge. In the middle of the sledge are two up-rights supporting a horizontal bar. The fisherman kneeling with one foot in the sledge, and resting his hands on the bar, pushes his way along with the other foot.
- 168 Mud Sledge for Crab Catching. Very similar to the above. The occupant is provided with a net to catch the crabs as he skims over the mud.

#### GROUP 127.

#### ETHNOLOGY.

##### Models of:

- 169 Marriage procession.
- 170 Funeral procession.
- 171 Buddhist Priest ready for cremation.
- 172 God of literature.
- 173 God of fire.
- 174 God of wealth (two models).

#### GROUP 128.

#### ETHNOGRAPHY.

##### Life-size Figures illustrating costumes of:

- 175 An official.
- 176 A gentleman.
- 177 A lady.
- 178 A bride.
- 179 Woman attendant on bride.
- 180 Widow in full mourning.
- 181 A girl.
- 184 Soldier with Jingall.
- 185 Buddhist Priest.
- 186 Coolie carrying tea chests.

# CATALOGUE

—OF THE—

## WENCHOW COLLECTION.

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### GROUP 11.

#### SCULPTURE.

Exhibit  
Number.

- |       |    |   |
|-------|----|---|
| 1-11  | 11 | Carved Soapstone Ornaments.                 |
| 12-14 | 3  | " Rose-wood tablets, inlaid with soapstone. |
| 15-18 | 4  | " Soapstone " mounted on stands.            |

### GROUP 16.

#### PHOTOGRAPHY.

- |       |   |                   |
|-------|---|-------------------|
| 19-23 | 5 | Views of Wenchow. |
|-------|---|-------------------|

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

- |    |                             |
|----|-----------------------------|
| 24 | Chart of Harbor of Wenchow. |
| 25 | Map of City of Wenchow.     |

### GROUP 38.

#### OFFICE AND HOUSEHOLD FURNITURE.

- |       |   |  |
|-------|---|--|
| 26    | 1 | Carved wood Screen, bamboo inlaid figures. |
| 27    | 1 | " " Desk, " " "                            |
| 28    | 1 | " " Table, " " "                           |
| 29-30 | 2 | " " Stools, " " "                          |

### GROUP 44.

#### UPHOLSTERER'S DECORATIONS.

- |       |   |  |
|-------|---|--|
| 31-34 | 4 | Picture frames, inlaid bamboo figures. |
| 35-38 | 4 | Panels " " "                           |



## GROUP 57.

## SILK AND FABRICS OF SILK.

Exhibit  
Number.

39-48	10 pieces Taichow Silk, various colors, 20 yds. each.
49-70	22 " Shot Silk, " " " "
71-82	12 " Silk Ribbons, " " 12 "

## GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.

83-84	2 Models of River Boats.
85	1 Model of Sea-going Junk.

## GROUP 116.

## MINERALS AND STONES, AND THEIR UTILIZATION.

90-91	2 Samples of Soapstones from the Chingtien Quarries.
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# CATALOGUE

—OF THE—

## FOOCHOW COLLECTION.

### GROUP 11. SCULPTURE.

Exhibit  
Number.

#### Carved Root Figures:

- |       |  |
|-------|--|
| 1     | Old Fisherman.                                     |
| 2-3   | 2 pairs, Emblems of Happiness and Longevity.       |
| 4-81  | The Eight Genü: The Eight Immortals of Taoism.     |
| 12    | King of the Dragon.                                |
| 13    | Buddhist Priest.                                   |
| 14-15 | Two of the four Gods disposing of evil spirits.    |
| 16    | Old Priest with staff.                             |
| 17    | "Liu Hai"—fishing by throwing cash into the water. |
| 18-19 | Two Buffalos.                                      |

#### Carved Soapstone Ornaments:

- |       |   |
|-------|---|
| 44    | Pagoda in Red soap stone.                   |
| 45    | " " Black "                                 |
| 46    | Memorial Arch (Pailow) in Black soap stone. |
| 47    | " " " " Red "                               |
| 48    | Mandarin's Grave " Black "                  |
| 49-50 | Tables, Octagonal " " "                     |
| 51-52 | " Square " " "                              |
| 53-54 | " Round " " "                               |
| 55-56 | Tea cups " Red "                            |
| 57    | Ink Bottle " Black "                        |
| 58    | Collection of Monkeys " Green "             |
| 59    | Sample of Red soap stone.                   |
| 60    | " " Black "                                 |
| 61    | " " Green "                                 |

### GROUP 16. PHOTOGRAPHY.

- |    |  |
|----|--|
| 62 | Album with 50 views of Foochow and vicinity.   |
| 63 | Panoramic view of Foochow, in Lacquered Frame. |
| 64 | Kushan Monastery " " "                         |

Exhibit  
Number.

- 65a Foreign settlement and stone Bridge, in Lacquered Frame.  
65b Military Parade ground, in Lacquered Frame.

## GROUP 18.

MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY,  
TOPOGRAPHY.

- 66 Map of Nantai and suburbs of city.  
67 " " City of Foochow.

## GROUP 30

## SILVERSMITH'S AND GOLDSMITH'S WARE.

## Brassware Ornaments:

- |       |  |  |  |  |  |
|-------|--|--|--|--|--|
| 68    | 1 Large Incense Burner with Brass Stand.         |  |  |  |  |
| 69-70 | 2 Medium Size Incense Burners with Brass Stand.  |  |  |  |  |
| 71    | 1 pair of Vases with flowers in Relief.          |  |  |  |  |
| 72    | 1 Large Warming Pan with Carving.                |  |  |  |  |
| 73    | 1 Small " "                                      |  |  |  |  |
| 74    | 1 " Square Incense Burner with black wood Stand. |  |  |  |  |
| 75    | 1 pair of Vases Engraved " " " "                 |  |  |  |  |
| 76    | 1 Incense Burner with Arms on " " "              |  |  |  |  |
| 77-79 | 3 Incense Burners " " "                          |  |  |  |  |
| 80    | 1 pair of Vases Elephant Heads on " " "          |  |  |  |  |
| 81    | 1 " " " Engraved, large " " "                    |  |  |  |  |
| 82    | 1 " " " " small " " "                            |  |  |  |  |
| 83    | 1 Incense Burner Engraved, " " "                 |  |  |  |  |

## GROUP 31.

## JEWELRY.

## Silver and Kingfisher feather Hair Ornaments:

- |    |  |
|----|--|
| 84 | A pair Large Halfmoon Shaped, Pearls attached. |
| 85 | A " Crescent "                                 |
| 86 | A " Phoenix " Pearls attached.                 |
| 87 | One Halfmoon " Pearl in Centre.                |
| 88 | One " " Pearls attached.                       |
| 89 | A pair with Sprays.                            |
| 90 | One Square Shaped.                             |
| 91 | A pair Halfmoon Shaped, Large.                 |
| 92 | One with Ruby in Centre.                       |
| 93 | A pair with Sprays.                            |
| 94 | A " Halfmoon Shaped, Small.                    |
| 95 | A " Dragon "                                   |
| 96 | 7 Small Different patterns.                    |

Exhibit  
Number.

- |     |                         |
|-----|-------------------------|
| 97  | A pair Ear Drops.       |
| 98  | A pair Ear Drops.       |
| 99  | A Square Shaped.        |
| 100 | A pair Halfmoon Shaped. |

## GROUP 34.

BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND  
BASKET WORK.

## Lacquered Ware, 1st quality:

- |         |  |
|---------|--|
| 101     | 1 Brown Colored Handkerchief Box, decorated.                   |
| 102     | 1 pair Blue Flower Vases, decorated.                           |
| 103     | 1 Peacock Blue Colored Handkerchief Box, decorated.            |
| 104     | 1 pair Strawberry Colored Flower Vases, plain.                 |
| 105-106 | 2 Oval Boxes, Light Brown Color, decorated.                    |
| 107     | 1 Double Butterfly pattern, Jewel Box, Gold Color.             |
| 108     | 1 Peach " " " " "  |
| 109     | 1 Fruit pattern (Lychee) " " " "                               |
| 110     | 1 Peacock Blue Color Handkerchief Box, decorated.              |
| 111     | 1 Strawberry " " " "   |
| 112     | 1 Citron pattern Jewel Box, Gold Color.                        |
| 113     | 1 Fan " " " " "  |
| 114     | 1 Peach " " " " "  |
| 115     | 1 Citron " " " " "   |
| 116     | 1 Strawberry Color Handkerchief Box, decorated.                |
| 117     | 1 Green Color Handkerchief Box, decorated with<br>Shells, etc. |
| 118     | 1 Double Butterfly pattern Jewel Box, Gold Color.              |
| 119     | 1 Peach " " " " "  |
| 120-121 | 2 Gilt Crested Paper Weights.                                  |
| 122     | 1 Lotus leaf Card Tray.  |
| 123     | 1 Citron pattern Jewel Box, Gold Color.                        |
| 124     | 1 Peacock Blue Color Glove Box, decorated.                     |
| 125     | 1 Citron pattern Jewel Box, Gold Color.                        |
| 126     | 1 Double Butterfly pattern Jewel Box, Gold Color,<br>Large.    |
| 127     | 1 Light Brown Color Glove Box, decorated.                      |
| 128     | 1 Double Butterfly pattern Jewel Box, Gold Color,<br>Large.    |
| 129     | 1 Citron pattern Jewel Box in gold.                            |
| 130     | 1 Fruit pattern (Lychee) Jewel Box, Gold Color.                |
| 131     | 1 Zinc lined Box Peacock Blue Color, decorated.                |
| 132     | 1 Double Butterfly pattern Jewel Box, Gold Color.              |
| 133     | 1 Green color Handkerchief Box, decorated (Sea<br>Shells.)     |
| 134     | 1 Strawberry color glove Box, decorated birds and<br>flowers.  |

Exhibit  
Number.

135	1 Fawn color Handkerchief Box, decorated flowers.
136	1 Model of coffin, Black and Gold.
137	1 pair Fawn color Vases, decorated.
138	1 Glove Box Strawberry color decorated.
139	1 Box green color “
140	1 Zinc lined Box Blue color “
141	1 Nest of 5 Boxes, different colors, decorated.
142	1 Set “ 2 “ “ “ “ “
143-4	2 Gentleman's Card Cases, Bamboo Root pattern.
145-62	2 Lady's “ “ “ “ “ “
147	1 Set of 2 Jewel Boxes.
148	1 Cigar Box.
149	1 Set Card Case.
150	1 Cigarette “
151	1 pair Vases.
152-3	2 Vases.
154	1 pair Vases.
155	1 Cigar Case.
156	1 pair Wall Vases.
157	1 Set of 5 Boxes.
158	1 Round Jewel Box.

## Lacquered Ware, 2nd quality:

159	1 Tablet.
160	1 Square Tea Tray.
161	1 Letter Holder.
162	2 Small Wall Vases.
163	2 Round Pen Stands.
164	1 Chit Book Case.
165	1 pair Brackets.
166	1 Picture Frame.
167	1 Box for Photographs.
168	1 Picture Frame.
169	1 pair Oval Tea Trays.
170	1 Card Tray.
171	1 pair Photograph Frames.
172-173	2 Paper Weights.
174-177	4 Card Trays.
178-179	2 pairs Brackets.
180-182	3 Tea Trays, Green, with Dragons.
183	1 Tea Tray Brown “ “
184-187	4 Fancy Boxes, Brown, decorated.
188-191	4 Fawn colored Zinc-lined Boxes.
192	1 cigar Box, zinc-lined.
193-198	6 Round Tea Trays, Green, Dragon pattern.
199-200	2 Oval “ “ “ “ “



## GROUP 38.

## OFFICE AND HOUSEHOLD FURNITURE.

## Lacquered Ware Furniture:

Exhibit  
Number.

201	1	Set of 4	Tea Poys	Green	with	Dragon	pattern.
202	1	"	4	"	Brown	"	Bamboo "
203	1	"	4	"	Brown	"	" "
204	1	"	4	"	"	"	Dragon "
205	1	Black	Folding	Tea	Table,	plain.	
206	1	Green	"	"	"	"	
207	1	"	"	"	"	Dragons.	
208	1	Small	Round	Table	Green,	Bamboo	pattern.
209	1	"	"	"	Brown,	"	"
210	1	Set of 4	Tea Poys	Green	with	Figures.	
211	1	"	4	"	Brown	"	Dragons.
212	1	"	4	"	"	"	"
213	1	"	4	"	Green	"	Figures.
214	1	"	4	"	4 different	colors.	
215	1	Green	Folding	Tea	Table	Dragon	pattern.
216	1	Green	"	"	"	"	"
217	1	"	"	"	"	Flower	"
218	1	Green	"	"	"	"	"
219	2	Black	"	"	"	Plain.	
220	1	Red	"	"	"	"	
221	1	Small	Round	Table,	Brown,	Dragons.	
222	1	"	"	"	Green	"	
223	1	Music	Cabinet	"	decorated.		
224	1	Music	Cabinet,	Brown,	decorated.		
225	1	Fancy	Whatnot	in 3	Tiers.		
226	1	"	"	"	"		
227	1	Round	Table,	Black,	decorated.		
228	1	"	"	Green.			
229	1	"	"	Fawn.			
230	1	Fancy	"	"	"		
231	1	"	"	Green	"		
232	1	"	"	Black	"		
233	1	"	Whatnot	Fawn	"		
234	1	Lady's	Writing	Desk,	Green	decorated.	

The varnish used in making this lacquered ware is the resinous sap of one or more species of Sumac (*Rhus* or *Vernix Vernicia* and the *Agius sinensis* of Tour). The sap is drawn from the tree in summer nights, exuding slowly into shells, and is brought to market in a semi-fluid state or dried into cakes of a whitish color. When prepared for use 7 lbs. of lacquer, 14 of spring water, 5 oz. of vinegar are mixed together until they form a pasty mass of a lustrous black. The wood to be covered should be well seasoned and planed and the grooves covered with tough paper or the lint of hemp, rubbing

it on with a size made of pig's gall pure or mixed with fine red sand as a priming until the wood is uniformly coated. The article is then placed in a dark room and a coating of the prepared lacquer laid on with a brush and put by to dry. These coatings are to be repeated from three to fifteen or twenty times according to the fineness of the ware. When perfectly dry the articles to be gilded are sent to the proper workmen whose first operation is to rub powdered chalk or white lead on a paper which is pricked full of pin-holes, and then the design is transferred to the plain surface so that it can be filled out. It is then painted with lacquer mixed with vermilion, repeating the layers when a raised surface is required. The gold in powder is put on with a cotton bat, the gold leaf with a brush, the most delicate strokes being made on it with charcoal smoke floating in oil, with fine hair pencils. Sometimes camphor is used in the red priming to set the gilding. The art of making the finest qualities is kept a secret.

## GROUP 44.

## UPHOLSTERER'S DECORATIONS.

Exhibit Number.		
24	1	Carved wood Screen—bamboo pattern.
25-27	3	" " Pagodas—7 stories.
28	2	" " Easels—Phoenix pattern.
29-43	15	" " Picture Frames—various shapes and designs.

## GROUP 75.

## MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

## Models of:

Exhibit Number.		Cost of full Size Craft Mex. Dollars
235	Foochow Passenger Boat: 25 feet long, 5 feet wide, carries 10 passengers . . . .	50 00
236	Three Boats lashed together for up country: 20 feet long, 4 feet wide each; carries 300 lbs. each, cost \$10. . . . .	30 00
237	Boat for carrying Tea, etc., from the country: 40 ft. long, 6 ft. wide; carries 2,000 lbs. . . . .	80 00
238	Boat for carrying straw: 25 ft. long, 5 ft. wide; carries 1,500 lbs. . . . .	30 00
239	Dragon Boat: 60 ft. long, 4 ft. wide; carries 29 men . . . . .	100 00
240	Large Foochow Passenger Boat: 35 ft., long, 9 ft. wide; carries 30 passengers	140 00
241	Foochow Licensed Cargo Boat: 80 ft. long, 16 ft. wide; carries 12,000 lbs..	1,000 00
242	Boat for carrying Firewood: 70 ft. long, 16 ft. wide; carries 9,000 lbs. . . . .	700 00

Exhibit  
Number.

243	Boat for Ascending Rapids: 65 ft. long, 9 ft. wide; carries 1,000 lbs.....	350 00
244	Boat for Ascending Rapids: 65 ft. long, 15 ft. wide; carries 1,100 lbs.....	400 00
245	Boat for Ascending Rapids: 65 ft. long, 10 ft. wide; carries 1,500 lbs.....	200 00
246	Boat for Small Creeks: 30 ft. long, 5 ft. wide; carries 900 lbs.....	20 00
247	Small Ferry Boat: 15 ft. long, 5 ft. wide; carries 5 or 6 passengers.....	20 00
248	Tender for Junk: 15 ft. long, 5 ft. wide; carries 5 or 6 passengers.....	20 00
249	Up Country Boat: 30 ft. long, 10 ft. wide; carries 900 lbs .....	40 00
250	Up Country Boat for Passengers: 30 ft. long, 7 ft. wide; carries 20 men.....	100 00
251	Boat for Ascending Rapids: 45 ft. long, 7 ft. wide; carries 900 lbs.....	100 00
252	Small Boat used in Creeks: 15 ft. long, 5 ft. wide; carries 500 lbs.....	20 00
253	Boat for carrying Cargo or Passengers: 25 ft. long, 5 ft. wide; carries 800 lbs. or 7 or 8 passengers .....	40 00
254	Boat for carrying Stones: 45 ft. long, 10 ft. wide; carries 1,500 lbs.....	200 00
255	Chinese Cargo Boat: 45 ft. long, 8 ft. wide; carries 1,200 lbs .....	200 00
256	Boat for carrying poles and timber: 30 ft. long, 6 ft. wide; carries 1,200 lbs....	80 00
257	Salt carrying Junk: Trades to Anam: 90 ft. long, 25 ft. wide; 9 ft. depth of hold; carries 150,000 lbs.....	12,000 00
258	Coats Trading Junk to Wenchow and Ningpo: 90 ft. long, 20 ft. wide, 9 ft. depth of hold; carries 140,000 lbs....	10,000 00
259	Shanghai Trading Junk: 110 ft. long, 25 ft. wide; 15 ft. depth of hold, carries 300,000 lbs .....	18,000 00
260	Shantung Trading Junk: 120 ft. long, 30 ft. wide; 20 ft. depth of hold; carries 400,000 lbs .....	25,000 00
261	Mandarin House Boat: 70 ft. long, 15 ft. wide; 4 ft. depth of hold; accommodates 10 passengers .....	1,200 00
262	Full sized Flag used by Viceroy.	
263	" " " " " Tartar General.	
264	" " " " " Tartar General or any High Official.	

## GROUP 90.

## SUGAR AND CONFECTIONERY—CONDIMENTS AND RELISHES.

## Samples of Tea:

Exhibit Number.					
265-6	Flowery Pekeo.....	market value	Tls. 260	per picul	
267	Souchong .....	" "	" 55	"	
268	Scented Orange Pekoe. .	" "	" 60	"	
269	Oolong .....	" "	" 45	"	
270	" .....	" "	" 32	"	
271	Congou .....	" "	" 40	"	
272	" .....	" "	" 34	"	
273	" .....	" "	" 28	"	
274	" .....	" "	" 30	"	
275	" .....	" "	" 32	"	

## GROUP 113.

PRODUCTS OF THE CULTIVATION OF FOREST AND OF  
FOREST INDUSTRIES.

## Specimens of Timber:

			Cost Mex.		
276	Jung Mu	The bastard banyan .....	0.40	per sq. ft.	
277	T'u "	A fine hard pine.....	1.50	" "	
278	Nan "	A yellowish hard wood....	1.00	" "	
279	Hsieh "	A kind of juniper.....	0.80	" "	
280	Tsao "	Date wood .....	0.60	" "	
281	Pai-li "	A white wild pear tree.....	1.00	" "	
282	Lung Yen Mu	The Lungngan wood..	0.90	" "	
283	Shan-chü "	A kind of willow.....	0.80	" "	
284	Hung-Kuai "	Inferior Red wood....	0.50	" "	
285	Huang-li "	A yellow wild pear tree	0.80	" "	
286	Hung "	Red wood.....	3.20	" "	
287	Pai-Kuo "	Wild white nut tree...	0.50	" "	
288	Wu-Tung "	Dryandra cordifolia....	0.50	" "	
289	Pai-nan Mu	A yellowish hard wood..	0.90	" "	
290	Sh'an "	Softwood pine.....	0.50	" "	
291	Hsiu "	Pumelo wood .....	0.50	" "	
292	Li-chih "	Lychee " .....	1.00	" "	
293	Chang "	Camphor " .....	1.00	" "	
294	Ch'i Shan	.....	0.60	" "	
295	Chia lung Mu	.....	0.30	" "	
296	Fen Kuai "	.....	0.40	" "	
297	Kuei "	.....	0.80	" "	
298	Huang t'u "	.....	1.50	" "	
299	Sang chih "	.....	0.70	" "	
300	Chiao chen	.....	1.30	" "	
301	Tang "	.....	0.70	" "	
302	Ta "	.....	0.70	" "	

Exhibit Number.		
303	Tsu hein Mu	0.90 per sq. ft.
304	Pien	0.60 " "
305	Shan clu	0.40 " "

## GROUP 120.

## HUNTING EQUIPMENT.

## Ancient Weapons consisting of:

306	A set of 2 Long handled spears.
307	" " " 2 " " knife shaped swords.
308	1 Medium length sword.
309	1 Short handled "
310	1 Executioner's "
311	1 Jingall.
312	1 Trident.
313-a b	1 Bow and 13 Arrows.

## GROUP 121.

## PRODUCTS OF HUNTING.

## Collection of Birds:

314	Crested Pied Kingfisher.
315	Hair Crested Drongo.
316	White Winged Black Tern (Wings Spread.)
317	Falcated Teal.
318	Pallas Dipper.
319	White Crested Kingfisher.
320	Chinese Green Barbet.
321	" Pond Heron.
322	White Crested Kingfisher.
323	Broad Billed Roller.
324	White Crested Water Hen.
325	Chinese Green Wood Pecker.
326	Monticola Solitaria.
327	White Crested Kingfisher.
328	" Winged Black Tern.
329	Bare footed Scops Owl.
330	Indian Oriole.
331	Fokien Bay Wood Pecker.
332	Eastern Ruddy Dove.
333	" " "
334	Sturna Sinensis.
335	Meadow Hen.



## GROUP 122.

## FISHING EQUIPMENT AND PRODUCTS.

## Models of:

Exhibit Number.		Cost of full Size Craft Mex. Dollars
336	Cockle and other Shell Fishing Boat, 15 ft. long, 4 ft. wide, carries 3 Fishermen .....	15
337	River Fishing Boat, 24 ft. long, 5 ft. wide, carries 4 Fishermen .....	40
338	Sea Fishing Boat, 25 ft. long, 5 ft. wide, carries 4 Fishermen .....	40
339	River Fishing Boat with Fishing Net in Frame, 30 ft. long, 6 ft. wide, carries 4 Fishermen....	120

## GROUP 127.

## ETHNOLOGY.

- 20 Model showing Sedan chair and retinue of 60 figures of  
a High Official.

## Life-size figures showing full costumes of:

- 21 Bride.  
22 Young Lady.  
23 Peasant woman carrying baskets.

# CATALOGUE

—OF THE—

## FUKIEN EXHIBIT.

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### GROUP 11.

#### SCULPTURE.

##### Carved Root Figures:

Exhibit Number.	
1-2	Old Men.
3	Idol "Ma Ku."
4	Imitation of a Rock.
5-6	Figures of 8 Genü—Immortals of Taoism.

### GROUP 30.

#### SILVERSMITH'S AND GOLDSMITH'S WARE.

7	2 Brass Vases.
8	1 " Urn.
9	2 " Vases, Plum blossom in relief.

### GROUP 34.

#### BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

##### Lacquered Ware Fancy Articles:

10	1 Cigar Box decorated.
11	1 Brown Vase.
12	1 Pair Fawn Colored Vases decorated.
13	1 " Peacock Blue Colored Vases decorated.
14	1 " Dark Green " " "
15	1 " Brown " " "
16	1 " " " " small.
17	1 " " Wall Vases " "
18-20	10 Paper Weights, Gilt crested.
28-33	6 Card Trays, Lotus pattern.
34-35	2 Easels, Phoenix " "
36-37	2 " Deer " "
38-42	6 Wine Bottle Stands.

Exhibit Number.	
44-45	2 Cigar Holders, Brown color, decorated.
46-47	2 " " Fawn " "
48-51	4 " " Bamboo pattern.
52-55	4 " " Plum blossom pattern.
56-57	2 Handkerchief Boxes, Brown and decorated.
58-61	4 Pen stands, Gold crested.
62-63	2 Small Mirrors on Stands.
64	Nest of 6 Boxes different color decorated.
65	Pair of Brackets. Deer Pattern.
66	1 Table.
67	Pair of Brackets. Fruit Pattern.
68	1 Card Tray.
69	Pair Fawn Colored Vases decorated.
70	" Green " " "
71	1 Vase Imitation old Bronze.
72-73	2 Urns " " "
74	1 Pair Vases, Light Blue, decorated.
75	1 " " Dark Green, "
76	Nest of 5 Boxes different color, decorated.
77	Zinc lined Cigar Box.
78-79	2 Easels Phoenix pattern.
80-82	2 Card Trays Leaf pattern.
82	2 " " Flower "
83	1 " " Chrysanthemum "
84-85	2 " " Lotus "
86	1 " " Citron "
87	1 " " Flower "
88	1 Cigarette Case.
89	1 Cigar Box.
90-91	2 Easels Stork pattern.
92	Nest of 6 Boxes.
93-94	Card Trays Lotus and apple blossom pattern.
95	2 Vases, Citron patterns.

## GROUP 55.

## THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

96 50 pieces Grasscloth—each 35 ft. long by 13 inches wide.

A fabric which is peculiar to China and in the hot season is used very largely in preference to cotton cloth. This is the (*hsia pu*), or summer cloth, known in English as grasscloth. It is woven from the fibres of several different plants having the general characteristics of hemp. The one most commonly used is the *Urtica nivea*. The cloths woven from these plants are of all degrees of fineness, but are divided into the two general classes of coarse and fine grasscloth. The coarser kinds are cheap, and are much used by the poor people in the summer, being of very open texture and exceedingly durable. The

finer qualities make the long white summer gowns of the well-to-do classes. They resemble fine muslin, but are much stronger and more durable. Some of the finest samples contain 100 threads to the inch.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

## Artificial Flowers:

Exhibit Number.	
97	Peach Blossoms.
98	Narcissus.
99	Magnolia.
100-101	Peony.
103-106	Various.
107-115	Chrysanthemums.
116-118	Roses.
119-122	Wreaths of Asters.
123	Bouquet of Flowers.
124-125	Pyramid of Flowers.
126-128	Sprays of Roses.
129-133	" " Chrysanthemums.
134	" " Marigolds.
135	" " Various Flowers.
136	" " Forget-me-nots.
137	" " Camelias.

## GROUP 90.

## SUGAR AND CONFECTIONERY—CONDIMENTS AND RELISHES.

## Tea:

138	Souchong	20	Caddies	@	4	lbs.	each.
139	"	4	"	"	1	"	"
140	"	20	"	"	2	"	"
141	"	1	"	"	2	"	"
142	"	10	"	"	4	"	"
143	Young Hyson	10	"	"	4	"	"
144	" "	34	"	"	2	"	"
145	" "	4	"	"	1	"	"
146	" "	1	"	"	2	"	"
147	" "	10	"	"	4	"	"
148	Pouchong	20	"	"	4	"	"
149	"	34	"	"	2	"	"
150	"	2	"	"	1	"	"
151	"	1	"	"	2	"	"
152	Paklum	1	"	"	2	"	"
153	"	4	"	"	2	"	"

154	Pakliang	1	Caddies @	2 lbs. each.
155	"	4	"	" 2 " "
156	Gunpowder	1	"	" 2 " "
157	"	4	"	" 2 " "
158	Lin Sum	1	"	" 2 " "
159	" "	5	"	" 2 " "
160	Yellow Flower Pekoe	1	"	" 2 " "
161	" " "	2	"	" 2 " "
162	" " "	5	"	" 2 " "
163	" " "	2	"	" 1 " "
164	Ooloong	1	"	" 2 " "
165	"	5	"	" 2 " "
166	"	4	"	" 2 " "
167	Loongsu	1	"	" 2 " "
168	"	2	"	" 2 " "
169	"	3	"	" 2 " "
170	"	2	"	" 1 " "
171	Keechong	1	"	" 1 " "
172	"	3	"	" 1 " "
173	Flower Pekoe	1	"	" 1 " "
174	" "	2	"	" 2 " "
175	1 Brick Black Tea @	2½	lbs.	
176	1 " Green " "	2½	"	

## GROUP 113.

PRODUCTS OF THE CULTIVATION OF FORESTS AND OF  
FOREST INDUSTRIES.

## 14 Specimens of Wood for Cabinet Work:

			Market value Mex. dollars.	
177	Huang Yang Mu, 5	inches square.....	0.30	per pound.
178	Hung Yang Mu, 1	foot " .....	5.00	" piece.
179	Hsieh Mu, 1	inch " .....	8.00	" 10 feet square.
180	Chi-shan Mu, 1½	" thick .....	8.00	" " "
181	Hung Sang Chih, 1½	" " .....	9.00	" " "
182	Ta Mu, 1¾	" " .....	9.50	" " "
183	Hung Chang Mu, 1¾	" " .....	13.00	" " "
184	Wu-li Mu,	" .....	0.15	" 5 inches square.
185	Shao-tao Mu, 1½	" " .....	16.00	" 10 feet square.
186	Huali-li Mu, 1½	" " .....	18.00	" " "
187	Shan-Chü Mu, 1½	" " .....	8.50	" " "
188	Peh li Mu, 1¾	" " .....	8.50	" " "
189	Tsao Mu, 1¾	" " .....	8.00	" " "
190	Nan Mu, 1½	" " .....	13.00	" " "



# CATALOGUE

—OF THE—

## AMOY COLLECTION.

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### EDUCATION.

Exhibit  
Number.

- |   |   |
|---|---|
| 1 | 5 Views of the Chinese-American College, teachers and pupils. |
|---|---|

The "Tung Wen" Institute was founded in 1898 by the American Consul and six of the most prominent Native merchants of Amoy. It included two schools. The Anglo-Chinese College, on the Island of Kulangsu, and the "Tung Wen" Institute at Amoy. Both have developed and have built up two strong agencies of progress and enlightenment.

The organization of the "Tung Wen" Institute is peculiar in China, in that it unites both foreign and native elements in its control. The constitution making each dependent upon the other and rendering it impossible for either to usurp the other's privileges.

The American Consul at Amoy, and the Commissioner of Imperial Maritime Customs at Amoy are, *Ex-Officio*, Chairman and Vice-Chairman of the Board of Trustees; and these two with the Treasurer, elected from among the Chinese trustees, form the Executive Committee, who have control of all the external affairs of the school, and without the unanimous approval of whom, no school funds can be disbursed. The foreign members of the Board elect a foreign Superintendent, who has complete control over internal affairs, and with them appoints all foreign instructors. Native employes of all classes are selected by the Superintendent and are responsible to him alone. Funds for the support of the institution have been raised entirely by subscription from the Chinese. The building was erected in 1902 at a cost of Mex. \$25,000.

The location is high and healthful and accommodation is available for 800 pupils.

Courses of study are modeled upon the usual plan of those of preparatory schools in America, but modified to meet special local needs. Since the primary object is to teach the English language, that the student may have access to the literature of the world, the work in practical grammar and composition is given the most important place in the curriculum. There is no fixed time to complete the course, but the

work is purely by standards. Examinations are held twice each year, in March and September; and fourteen of these must be passed to obtain a diploma, or ten for a certificate.

In addition to the English language, Chinese, both in the local dialect and Pekinese, is taught. The school opened on 12th March, 1898, with forty pupils and three teachers, the increase has been steady, in 1903 there were three hundred thirty pupils and fifteen teachers. During that period three diplomas and twelve certificates have been issued, and upwards of seventy pupils have been sent out to positions in business houses or offices or as teachers.

#### GROUP 26.

### MODELS, PLANS AND DESIGNS FOR PUBLIC WORKS, SEA PORTS, GENERAL ARRANGEMENTS.

#### 2 A Panoramic View of the Port of Amoy.

Amoy was one of the five ports open to foreign trade before the ratification of the Treaty of Tientsin. It is situated upon the island of Haimun, at the mouth of the Luchiang or Egret River, in lat. 24 deg. 40 min N., and long. 118 deg. E. The island is about forty miles in circumference, and contains scores of large villages besides the city. The scenery within the bay is picturesque, caused partly by the numerous islands which define it, surmounted by pagodas or temples, and partly by the high barren hills behind the city. There is an outer and inner city, as one approaches it seaward, divided by a high ridge of rocky hills having a fortified wall running along the top. A paved road connects the two. The entire circuit of the city and suburbs is about eight miles, containing a population of 300,000, while that of the island is estimated at 100,000 more. The harbor is one of the best on the coast; there is good holding ground in the outer harbor, and vessels can anchor in the inner harbor within a short distance of the beach, and be perfectly secure; the tide rises and falls from fourteen to sixteen feet.

#### GROUP 34.

### BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES BASKET WORK.

Exhibit  
Number.

#### 3 40 Carved Olive Stones, used as ornaments.

#### GROUP 57.

### SILK AND FABRICS OF SILK.

#### 4 3 pieces Changchow Velvet, Red, Yellow and blue.

## GROUP 58.

Exhibit  
Number.**LACE, EMBROIDERY AND TRIMMINGS.**

- |   |   |
|---|---|
| 5 | Album of Samples of Lace, manufactured by the Yohan<br>Lace Factory—Amoy. |
| 6 | Album of Samples of Lace, manufactured by the Women<br>Lace Guild—Amoy.   |
| 7 | Group of Amoy Lace Makers.  |

## GROUP 61.

**VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.**

- |   |                                   |
|---|-----------------------------------|
| 8 | Collection of Artificial flowers. |
|---|-----------------------------------|

## GROUP 75.

**MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.**

- |   |                               |
|---|-------------------------------|
| 9 | Model of Sampan (Ferry boat.) |
|---|-------------------------------|

## GROUP 81.

**TOBACCO.**

Tobacco is extensively cultivated in the Amoy region. The seeds are planted at the beginning of the Winter, which is very mild, and the beginning of the spring is the time for transplanting the young plants. Summer and Autumn are the season for gathering the leaves which only require exposure in the sun for 3 or 4 days to make them ready for the market.

To make Prepared Tobacco the leaves are stripped of their stalks and ribs, which operation leaves only 70 per cent of the original weight of the leaves. To every 100 pounds of stripped leaves there is added 24 pounds of Groundnut oil of good quality and a quantity of Fresh water. The addition of water ensures an equal proportion of oil being absorbed by each leaf. The leaves are then piled up in a frame and pressed as closely as possible. Finally they are cut, after which operation they constitute Prepared Tobacco which is used exclusively by Chinese and is exported to Java, Singapore, and other countries where Fohkien Chinese are found in great numbers. The leaves are of good quality and could, no doubt, be prepared for the use of non-Chinese people.

The amount of Tobacco Prepared exported from Amoy has at times exceeded 2,700,000 lbs., but of recent years it has barely reached 930,000 lbs.

10	Tobacco prepared, Market Value, Mex \$40 per picul.						
11	"	"	"	"	"	40	" "
12	"	"	"	"	"	80	" "
13	"	leaf,	"	"	"	20	" "
14	"	"	"	"	"	15	" "
15	"	"	"	"	"	15	" "
16	"	"	"	"	"	20	" "

## GROUP 84.

## MISCELLANEOUS PLANTS AND THEIR PRODUCTS.

## Tea.

Oolong Teas (and also Congous) are staple products of the Amoy District, and in the Seventies they used to be exported to America to the extent of eight to ten million pounds a year. But Foreign competition, much more than deterioration of products, has nearly killed the trade, and today very little tea (not more than 400,000 lbs., a year) is exported, and it is almost exclusively for the use of Chinese emigrants.

Many of the tea plantations up-country have been abandoned, and the tea bushes, left to themselves, have grown into large trees which produce seeds from which oil is manufactured. This oil brings the farmer larger profits than did the leaves in former times. It would not be difficult, however to induce the growers to renovate their plants and again win favor in Foreign Countries.

The time for sowing Tea seeds is about the month of September. Holes are dug, each hole being about 3 feet square and 9 or 10 seeds are planted in each hole. When the seedling has grown to the height of a few inches the planter clears away any grass that may be growing round it. The bush must be three years old, before the leaves can be gathered without danger of killing the plant.

When the leaves are gathered they are first dried in the sun and then rolled by hand, dried over a fire and re-rolled; next they are dried over a fire again, cleaned of all dust and dirt, and finally scented with flowers, after which they are placed on the market.

The best tea generally grows on high mountain Peaks, where fogs and snow prevail, which gives a better flavor to the leaves. The tea grown on lower levels, seldom visited by fogs is of an inferior quality. The weather has a marked influence on the plants and may change the quality of the tea leaves.

The teas now exhibited are of the very best quality and probably could not be procured in very large quantities.

Low qualities can be had for 7 to 20 Mex. Dollars per picul, (133⅓ lbs.)

17	Oolong Tea, market value, Mex., \$112 00 per picul.					
18	"	"	"	"	"	80 00 "
19	"	"	"	"	"	80 00 "
20	"	"	"	"	"	80 00 "
21	"	"	"	"	"	69 00 "
22	"	"	"	"	"	60 00 "
23	"	"	"	"	"	60 00 "
24	"	"	"	"	"	52 00 "
25	"	"	"	"	"	52 60 "
26	"	"	"	"	"	46 00 "
27	"	"	"	"	"	30 00 "
28	"	"	"	"	"	32 00 "
29	"	"	"	"	"	50 00 "

## GROUP 127.

## ETHNOLOGY.

## Chinese Idols.

Exhibit  
Number.

- |    |                        |
|----|------------------------|
| 30 | "Kuan Ti,"—God of War. |
| 31 | "Chou Ts'ang."         |
| 32 | "Kuan P'ing."          |
| 33 | "Shan Hsi" Fu tzu.     |

Emperor Kuan is one of the most popular of the Chinese Idols, and is worshipped in every house. Temples dedicated to him are found all over the country. He is sometimes called the "Sage of Shansi," his native province. This famous god was a general of the Hou Han dynasty over 2,000 years ago. He was one of the younger of the three "United Brethren" who raised an army and suppressed a rebellion. Kuan Yü's elder brother became Emperor and he served him with great valor and fidelity.

Of the two Knights who attend him, the one is his son Kuan P'ing and the other his faithful follower Chou Ts'ang, all three died together fighting bravely for their country. Even after his death, Kuan Ti is supposed to have exerted a powerful influence for the good of the nation, and the protection of the country; and, in recognition of these services, he has been awarded the posthumous rank and title of Emperor.

- 34 "Kuang Tse Tsun Wang."

The 'Honorable King of Benevolence' was originally a cowherd named Kuo in the Fuhkien province. It is related that on one occasion Kuo's master wished to find an auspicious site for his tomb. He, therefore, engaged a geomancer to undertake the quest. The latter, while thus engaged, was fed by his employer on the flesh of a goat which had been killed by falling down a sewer. Kuo, indignant at his master's behavior, informed the geomancer of the nature of his food, and the latter abandoned his search in disgust. Some years later Kuo himself desired to secure a lucky position for his own interment, and he called the same geomancer to his assistance. Now the latter felt grateful to Kuo for his earlier kindness and offered to secure him either a site which would immediately transform him into a god for all times, or else a site which would make him a marquis for one century. Kuo preferred the former alternative. He proceeded to the spot pointed out to him by the geomancer, and sat down to await his transformation. He died retaining a sitting posture. This god is supposed to have given frequent manifestations of his anxiety for the welfare of the people. In the reign of Chia Ch'ing of the present dynasty, he is credited with having saved the Imperial Palace from destruction by fire, and was consequently granted the title of "Honorable King of Benevolence."



Exhibit  
Number.

- |    |                                      |
|----|--------------------------------------|
| 35 | "Kuan Yin Fu-tsu," Goddess of Mercy. |
| 36 | " " " " "                            |
| 37 | " " " " "                            |

Those who seek relief from pains and misfortunes turn to the "Goddess of Mercy." Her name was Miao Shan, and she was the daughter of an Indian Prince. It is related that she was a pious follower of Buddha. In order to convert her blind father, she visited him transfigured as a stranger, and informed him that were he to swallow an eyeball of one of his children, his sight would be restored. His children would not consent to the necessary sacrifice, whereupon the future goddess created an eye which her parent swallowed and he regained his sight. She then persuaded her father to join the Buddhist priesthood by pointing out the folly and vanity of a world in which children would not even sacrifice an eye for the sake of a parent. There are temples all over China dedicated to this goddess, and she is worshipped in every family.

- |    |   |
|----|---|
| 38 | "Ti'en Shang Sheng Mu," Goddess of the Sea. |
| 39 | "Ch'ien Li Yen."                            |
| 40 | "Shun Feng erh."                            |

The "Goddess of the Sea" was the daughter of a Fuhkien Fisherman. She was ever filial in her bearing and daily chanted long prayers calling down blessings on the heads of her parents. On one occasion she fell into a trance while her parents were out fishing. In her dream she learned that they were in danger of being swamped by the high seas. She thereupon ran to the seashore and fixedly pointed to the parental boat which, alone of the whole fishing fleet came safely back to shore. Since her deification she is credited with having cured an Epress of a disease which had defied the skill of the best physicians.

Her attendants "Thousand Mile Eyes" and "Fair Wind Ears" are credited with the possession of abnormally sensitive ocular and auricular perceptions.

- |    |                                       |
|----|---------------------------------------|
| 41 | "Tsao Chün Kung," God of the Kitchen. |
|----|---------------------------------------|

The "Stove King" is the patron god of the kitchen. He notes the virtues and vices of the household and reports the same to heaven at the end of each year.

- |    |                            |
|----|----------------------------|
| 42 | "Fu Te Yeh," God of Earth. |
|----|----------------------------|

The "God of Happiness and Virtue" sometimes called the "spirit of the Earth" controls the good fortune and harmony of human life. His shrine is found in almost every house and street throughout China.

Exhibit  
Number.

43 "Hsüan Tien Shang Ti," God of the arctic pole.

The "God of the Dark Heavens" or the "North Pole God" was a Taoist priest, who, after practicing Taoism in the solitudes of a mountain top for 42 years, attained immortality and ascended to heaven. He has the power of subduing all demons and evil spirits and of removing harmful influences.

44 "Chin Tien Hsüan,"—Goddess of Heaven.

45 "Chin T'ung Hsüan."

46 "Chin Chia Hsüan."

The Goddess of the 9th Heaven is the daughter of the famous "Goddess of the Jade Pond."

# CATALOGUE

—OF THE—

## SWATOW COLLECTION.

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### GROUP 21.

#### MUSICAL INSTRUMENTS.

Exhibit  
Number.

- |     |                                       |
|-----|---------------------------------------|
| 153 | 4 Flutes used at funeral processions. |
| 154 | 2 Trumpets.                           |
| 155 | 1 Gong.                               |
| 156 | 6 Violins.                            |

### GROUP 24.

#### MANUFACTURE OF PAPER.

- |     |  |
|-----|--|
| 133 | Model illustrating process of manufacture of paper.<br>This model is of a very rude description, but it may be fairly assumed that for this very reason it is more likely to give an accurate representation of the method of manufacture. |
| 158 | Samples of paper—six qualities.  |

### GROUP 30.

#### SILVERSMITH'S AND GOLDSMITH'S WARE.

- |       |  |
|-------|--|
| 43    | 1 Altar set of ornaments, consisting of 1 Incense burner, 2 Candle sticks and 2 Vases. |
| 44-46 | 3 Teapots.   |
| 47-48 | 6 Mugs (large size).   |
| 49-50 | 2 Samshu (wine) jugs.  |
| 51    | 1 Wine tray.   |
| 52    | 1 Tea canister.  |
| 53    | 1 Tobacco box.   |
| 54    | 1 Cigar box.   |
| 55    | 1 Cigarette box.   |
| 56    | 1 Mosquito lamp.   |
| 57    | 3 Mugs (small size).   |
| 58    | 6 Tea and Wine cups.   |
| 59    | 1 Toilet case.   |

Exhibit  
Number.

- |    |   |
|----|---|
| 60 | 1 Jewel box.  |
| 61 | 1 Bowl with tray.   |
| 62 | 1 Chinese Dinner Set, complete, consisting of 139 pieces. |

Swatow possesses some reputation for the manufacture of pewter ware articles such as vases, candlesticks, lamps, teapots, trays, mugs, cigar and cigarette boxes, and a variety of other articles too numerous to mention, in which there is a large trade. Native metal was used, which came from Kuangsi province, but since the establishment of foreign trade, foreign metal has been introduced, owing to its being cheaper and of superior quality. The composition is 80% tin and 20% lead; the tin being first melted and the lead added. When in a state of fusion the metal is poured on, and pressed into sheets between bricks, smoothed and covered with common Chinese paper, by which latter process the metal receives the yellowish tint. The sheets are then worked as required. Special attention is drawn to the complete Chinese dinner service included in this collection of pewter ware articles. This dinner set is composed of 139 pieces, the dishes being very attractive in their various shapes and artistic designs.

## GROUP 31.

## JEWELRY.

- |     |                                  |
|-----|----------------------------------|
| 157 | 9 Silver and Enameled Hair Pins. |
| 151 | Crystal Official Beads.          |

## GROUP 45.

## CERAMICS.

- |     |   |
|-----|---|
| 124 | Models illustrating manufacture of pottery. |
|-----|---|

## Various Porcelains.

- |       |                   |
|-------|-------------------|
| 36    | 1 Incense burner. |
| 37-38 | 2 Figures.        |
| 39    | 2 Vases.          |
| 40    | 2 Teapots.        |
| 41    | 1 Water jug.      |
| 42    | 1 Flower holder.  |

**Earthenware—Faience.**

Exhibit Number.	
1- 3	3 Water jars.
4-10	10 Teapots.
7	7 Teapots with trays.
12-13	2 Wine pots.
14-16	4 Vases.
17-18	3 Incense burners.
19	1 Flower holder with stand.
20-23	8 " holders " stands.
24	2 " " " buffalo figure.
25-26	4 Ornaments, buffalo figure.
27-29	4 Figures.
30	2 Baskets.
31	2 Pagodas.
32-33	4 Flower holders.
34-35	4 Furnaces with cooking pot.

**GROUP 47.****GLASS AND CRYSTAL.**

152	Sample of Crystal.
147-148	2 Crystal Ornaments.
149	4 Snuff Bottles.

**GROUP 50.****TEXTILES.**

122	Model illustrating the process of the manufacture of Grasscloth.
-----	--

**GROUP 52.**

**EQUIPMENT AND PROCESSES USED IN BLEACHING, DYEING,  
PRINTING AND FINISHING TEXTILES IN THEIR  
VARIOUS STAGES.**

120	Model illustrating process of dyeing.
-----	---------------------------------------

**GROUP 54.****THREADS AND FABRICS OF COTTON.**

105	Books of samples of Nankeen. (Cotton cloth.)
-----	--



## GROUP 55.

## THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

Exhibit  
Number.

70

Book of samples of Grasscloth.

A fabric similar to the finest linen, but less durable than most foreign manufactures of the kind. It is woven from the fibres of different plants, which are comprised under the general name of China grass, some of which have been identified, viz.: as *Urtica nivea*, *Sida tiliacfolia*, *Dolichos bulbosus*, etc. The first named plant is very common in China. The stalk of these plants is like that of hemp, and its filaments boiled in lime water, and exposed to the sun, become more flexible and white, suitable for weaving into cloth. Being dried the raw fibres are hatched, peeled, and divided by the fingers into fine fibres; these threads, smoothed and twisted by hand, are tied together at the ends and wound with care. The winding and warping have nothing peculiar. The weaving is done in looms with the ordinary treadle. The woven cloth is bleached by subjecting it to a protracted boiling in water, slightly alkalied with potash, and then thoroughly scoured by spreading it upon a green sward, and sprinkling it with water many times a day until the bleaching is completed. There are three qualities, according to the number of threads in the cloth; the best containing 120, the second 100, and the coarsest 80 threads. The finer sorts are produced in the southern provinces, Kuangtung and Kiangsi, while the coarse qualities are grown and manufactured in the central provinces.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

The Swaton Grass Cloth drawn work industry has gained much reputation. There are no special factories, for this industry is carried on in every household by the women, who devote all their spare time to this exceedingly fine and patient work. The collection is composed of:

- |       |                |
|-------|----------------|
| 71    | 1 Long Runner. |
| 72-77 | 6 Tray cloths. |

Exhibit  
Number.

78	1 Tabler unner.
79-80	2 Table centers.
81-82	2 Tea cloths.
83	6 Squares.
84	6 Plate Mats.
85-87	3 Pillow Covers.
88	1 Tea Cloth, blue.
89	1 Tea Cloth, white.
90-91	12 Ice Doylies, zblue.
92-95	24 Ice Doylies, white.
96	1 Toilet Table set.
97-98	2 Tea pot cover (cosies).
99-100	2 Night dresses, blue and white.
101-102	1 Tea Cloth, blue, and 6 napkins to match.
103-104	1 Tea Cloth with characters, and 6 napkins to match.
139-142	4 Silk Embroideries for mantle piece.
143	1 Silk Embroidery for ladies' sleeve.
144	2 Silk Embroiderred squares for official robes.
145-146	2 Silk Collars.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

151	Crystal Official Hat Button.
159	14 Gauze and Bamboo Fans.

## GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE  
MARINE.

135	Model—Tic-a-tac. This boat is 18 feet long with 4 feet beam, and is generally used to convey 4 or 5 passengers. It is propelled by one oar at the stern.
129	Model—Mandarin's Boat. Used by Chinese officials in traveling, and has accommodation for 30 to 50 followers.
123	Model—Paper Boat. Built of very thin planking, so as to reduce their draught and enable them to navigate the shallow rivers and creeks. The bow rises high out of water, and amidship stands a large bamboo mat house, over which a wooden frame is erected for laying the oars when not in use. These boats are generally employed in the paper trade between Shih hia pa and Chao-chowfu, but also engage in the passenger traffic.

Exhibit  
Number.

- 119 Model—Mud Boat, for conveying of passengers over mud banks when the tide has receded. They have a flat bottom enabling them being pulled or pushed along the banks from the boat at water-edge to terra firma.
- 131 Model—Sea-going Junk. These junks are employed in the coasting trade and some of them can carry as much as 1,000 tons. They are built of soft wood, have a flat bottom and a large rudder which enables them to turn easily. In steering the rudder is sometimes slung to the stern vertically, and sometimes with the post inclined forward. This adaptability of the rudder to different adjustments, according to the depth of water, is a characteristic feature of a great many Chinese vessels. The hull is divided into watertight compartments for cargo. The rigging consists of three or four masts which carry sails of matting.
- 126 Model—Cargo Junk. Carrying capacity about 5 tons.
- 136 Model—Cargo Boat. Carrying capacity about 15 tons; for carrying cargo to and from the various steamers.

## GROUP 81.

## TOBACCO.

Market value  
per picul  
Mex. dollar.

63	Tobacco prepared, 1st quality.....	105
64	“ “ 2nd “ .....	45
65	“ “ 3rd “ .....	35
66	“ “ 4th “ .....	32
67	“ “ 5th “ .....	30
68	“ “ 6th “ .....	18

## GROUP 86.

## EQUIPMENT AND METHODS EMPLOYED IN THE PREPARATION OF FOODS.

- 124 Model illustrating process of manufacture of Sugar.

The sugar cane is extensively cultivated in the southern part of the Fukien province, in the Changchow district, near Amoy, but the most important plantations are found in Kuangtung province; in the districts on the banks of the East River, Pearl River delta, the Southeastern departments of Kuangtung, particularly the

Island of Hainan and Peninsula of Leichow and the northeastern districts near Swatow.

The sugar factories are, as a rule, situated in the midst of the cane plantations, and, according to the extent of the latter, contain one, two, or sometimes three sets of presses. Each manufacturer works independently of his neighbor. The process followed in pressing the cane and manufacturing the sugar is, as represented by the respective models, of primitive nature. The mill consists of two rollers of hardwood, through which the cane is drawn by cog-wheels, turned by one or more buffaloes. The rollers are placed sufficiently close together to press the cane and extract the juice. The cane is passed through twice, and the juice runs through a drain leading under ground into a reservoir in the building. The juice is then ladled into iron cauldrons and boiled until it becomes quite thick, like molasses. It is constantly stirred whilst boiling, and all dirt rising to the surface is carefully removed. The boiled juice is then poured into earthen jars of conical or rather funnel shape, with small plugged holes in the bottom of each; these jars when filled about four-fourths full are carefully closed over with clay, placed in the open air, and the plug being removed, remain there for 30 or 40 days according to the weather, until the contents are quite dry. The sugar so obtained is divided into three grades, the first or uppermost in the jar being white, the middle green, and the lowermost brown. The drippings which are left in the sun to dry, give the black sugar. There is another kind, the ordinary brown sugar produced exclusively for foreign markets for which the juice is partially clarified, and having been boiled to a certain consistency is transferred into jars. These jars are inverted in vessels and allowed to drain for but a short time, when their contents are spread in the sun to dry. The working expenses of a sugar mill average about 1,600 cash per diem, for workmen, fuel, and buffaloes. One press will extract 18 tubs or piculs 21% to 50%, equal to about 25 cwt. per diem, requiring from 60 to 70 piculs of cane. The average value of cane is about \$24 Mexican per mow, (equal to one-sixth of an acre), which would yield from 10 to 12 piculs of raw sugar. The best canes in the hands of a skilled operator will produce about 13 lbs. sugar (white) for each tub of juice, the residue being all molasses. Under ordinary circumstances one tub of juice will give 4 lbs. white sugar, 4 lbs. green and 6¾ lbs. brown. The growers of cane are generally small farmers owning one or two fields each. In some localities the cane arrives at maturity as early as October when the fields, or rather their produce, are sometimes sold to small owners at so much per acre, calculated according to the size and appearance of the cane. Samples of sugar, with market values will be found under group 90, class 555.

Exhibit  
Number.  
132

Model of Cottage and grounds for producing salt by evaporation.

# GROUP 90.

## SUGAR AND CONFECTIONERY.

				Market value per picul Mex. dollar.
106	Sugar, White, 1st quality			9 50
107	" " 2nd	"		9 00
108	" " 3rd	"		8 60
109	" " 4th	"		7 50
110	" " 5th	"		6 90
111	" Brown, 1st	"		7 00
112	" " 2nd	"		6 90
113	" " 3rd	"		6 40
114	" " 4th	"		5 90
115	" " 5th	"		5 60
116	" " 6th	"		4 80
117	" " 7th	"		4 50
118	Sugar Candy, 1st	"		14 00
119	" " 2nd	"		13 00

# GROUP 122.

## FISHING EQUIPMENT AND PRODUCTS.

- 121 Model—Mud Sledge. The plank is 6 ft. 9 in. long by 9½ broad. In the middle are two upright supports 1 ft. 9 in. high, on which a horizontal rest is fixed. Having one foot on the sledge and leaning on the rest, the fisherman propels himself along by the means of the foot.
- 128 Model—Moonlight Fishing Boats. Two boats fastened together, of very light draught; are 25 ft. 6 in. long, with 2 ft. 9 in. beam. On the outside are boards painted white, 2 ft. 6 in. wide, projecting outwards like shelves on both sides, but sloping a little towards the water. From April to September fishermen go out in these boats on bright, clear nights, and as the light of the moon falls on the boards, the fish leap upon or over them into the boat and are captured.
- 127 Model—Fishing Boat, and Bamboo Raft with Trawl net. Employed from March to September. The raft is made of ten pieces of bamboo trimmed hexagonally; the fishermen say that this pre-



Exhibit  
Number.

vents them from splitting. On either side stand thole-pins, to which the sculls are attached by rattan grommets. A net hangs between the raft and the boat, and they drag it as they move.

- 130      Model—Fishing Junks. Carrying capacity, two and five tons. Dimensions, 50 ft. long, with 14 ft. 6 in. beam, having two or three masts with sails made of matting or of bamboo leaves, fastened together with split bamboo. The hull is divided into water-tight compartments for storing fish until the vessels return to port. The forward compartment is used as a fresh-water tank, and the after one for the crew, which generally consists of six men. Like all Chinese vessels, an eye is painted on the port and starboard bow, which, according to the superstition of the country, enables the vessel to find her way, and thus preserves her from mishap.
- 134      Model—Large Dip Net. A large square net attached at each corner to bamboo poles, and is worked by means of wooden windlass, from a mat shed erected on posts driven into the mud with a platform extending from the hut to the net to enable the fishermen to collect the fish with a hand net.
- 137-8    Model—Fishing Stakes. Showing the manner in which the posts or stakes are put up and fastened at the bottom of the water. The nets are suspended between the posts, which are kept together above the surface of the water by strong bamboo ropes covered with straw.

Fish forms an important part in the domestic economy of the Chinese. Together with rice it constitutes the principle staple of their daily food, and fishing has for this reason formed a prominent occupation of the people from the most ancient times. The modes of fishing and implements used at the present day vary little from those of the remote past; the simplicity of the former and the ingenious construction of the latter are as remarkable now as in days gone by. That fishing should be engaged in so extensively is easily explained. The coast line is long and tortuous; groups of islands, forming convenient fishing stations, are spread all along the mainland; swift streams and large lakes intersect the country, and a net of canals water the vast plains in all directions. All these circumstances serve to direct the attention of the people to the exploration of the waters. On the part of the Government no restrictions are laid on fishing grounds. Fishing is carried on all

the year round, and no regulations hamper the fishermen in the use of their nets or lines; but each fishing boat must be registered where it belongs, and at fixed periods must pay a tax for a license. A tax is also required for the privilege of fishing in the rivers and canals, space being allotted to each party in proportion to the payment made. During the spawning season fishing is not interdicted in the inland waters, and even on the high sea fishermen continue their operations—but with this difference, that smaller nets are made use of during this intermediary period than during the regular fishing season.

# CATALOGUE

—OF THE—

## CANTON COLLECTION.

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### GROUP 9.

Exhibit  
Number.

### PAINTINGS AND DRAWINGS.

1- 6

Paintings on paper.

(a) Goddess of Mercy, with two attendants. Worshipped by women in South China more than in the North, on the 19th day of the 2nd, 6th and 9th moons. Her temples are many. Worshippers ask for sons, wealth and protection.

(b) Goddess of Children, or of parturition; with two attendants. Worshipped by women. Her temples are less numerous. On the 17th day of the 4th moon, propitiatory services are held, seeking her favor.

(c) Goddess of Heaven, with two attendants. Worshipped by sea-faring men, and boat-people. On the 23rd day of the 3rd moon, incense and candles are lighted, and an offering of chicken and roast pork made, with prayer for protection on the deep.

(d) God of War, with two attendants. This god is worshipped on the 13th day of the 5th moon and 24th day of the 6th moon, by both civil and military officials; he is also revered by tradesmen. A deified hero who lived in the latter part of the Han Dynasty. His temples are large, but few.

(e) God of Fire, with two attendants. Worshipped for three or four days, beginning on the 17th day of the 8th moon, when lanterns, lamps and chandeliers are hung in the streets. He is supposed to be able to prevent conflagrations, and is propitiated with the hope that fires may not break out.

(f) God of Wealth, with two attendants. Worshipped on the 20th day of the 7th moon, mostly by poor people, also by gamblers. He is the most common of the gods. His temples and shrines are very numerous.

Exhibit  
Number.

7-18

12 Albums of 12 views each; Paintings on Pith Paper, representing:

- (g) Official Costumes of the Imperial Court.
- (h) Life of a wealthy man.
- (i) Competitive examinations for Civil and Military services.
- (j) Art, and various trades.
- (l) Crafts and Boats of various descriptions.
- (m) Birds and flowers.
- (n) Silk weaving and Silkworm rearing.
- (o) Marriage procession.
- (p) Tea planting and the tea trade.
- (q) New Year's lantern procession.
- (r) Hawkers, peddlers and green grocers.

#### GROUP 11.

#### SCULPTURE.

19            3 Urns, red, white and gray marble.

#### GROUP 15.

#### TYPOGRAPHY—VARIOUS PRINTING PROCESSES.

144            Specimens of Chinese block types, brushes, printing table, and all pertaining to Chinese printing.

#### GROUP 16.

#### PHOTOGRAPHY.

145            Panoramic view of Shameen. (Shameen—an artificial island—is the Foreign Settlement in Canton, and is divided into the British and French Concessions. It is here where most of the Europeans and Americans reside.)

146            Album containing 32 views of Canton and vicinity.

#### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

148            Map of Kwang Tung and KwangSi Provinces.

## GROUP 19.

INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS,  
ETC.—COINS AND MEDALS.Exhibit  
Number.

- |          |         |   |
|----------|---------|---|
| 149      | Abacus. | Arithmetical calculations are performed with the assistance of an abacus, called a "Suan-pan," or "counting board," which is simply a shallow case divided longitudinally by a bar and crossed by several wires; on one side of this bar the wire bears five balls, on the other two. The five balls stand for units, the two balls each being worth five units, when the balls on any wire are taken for units, those next to the left stand for tens, the third for hundreds, and so on; while those on the right denote tenths, hundredths, etc., precisely as the figures would be written in the decimal system. |
| 180- 181 | 2       | Geomantic Compasses. Used in selection of suitable sites for houses, and graves.  |
| 152      | 1       | Mariner's Compass.  |
| 153      | 1       | Pocket " "  |
| 154- 156 | 3       | Sundials.   |
| 157- 168 | 12      | Spectacles, Crystal, etc., in metal, ivory and tortoise shell frames.   |
| 169- 176 | 8       | Foot Rules.   |
| 177      | 1       | Land Measures.  |
| 178- 181 | 4       | Oil Measures.   |
| 182- 185 | 4       | Wine Measures.  |
| 186- 188 | 3       | Rice Measures.  |
| 189      | 1       | Set money Scales with weights.  |
| 190- 193 | 4       | Steelyards with weights.  |
| 194- 195 | 2       | Hand Scales for weighing money.   |

## GROUP 21.

## MUSICAL INSTRUMENTS.

- |          |   |   |
|----------|---|---|
| 196- 201 | 6 | Flutes.   |
| 202      |   | Horn. Used in the army for regulating the morning and evening hours.  |
| 203      |   | Conch. A sea shell; blown by private watchmen for the purpose, as the Chinese say, "to let thieves know that the house is guarded." |
| 204- 205 | 2 | Brass Trumpets.   |
| 206      |   | Lute.   |
| 207      |   | Guitar, three strings.  |
| 208      |   | Guitar, four strings.   |
| 209      |   | Guitar, four strings.   |
| 210      |   | Violin, high tuned.   |
| 211      |   | Violin, low tuned.  |



Exhibit  
Number.

212	Mandolin, 4 strings.
213	Dulcimer, lacquered.
214	Scholar's Lute.
215	Brass Cymbals.
216-218	3 Rattles.
219	1 Set Castanets.
220-225	6 Drums.

## GROUP 23.

## CHEMICAL AND PHARMACEUTICAL ARTS.

226	Refined Sulphur.
227- 228	Cow Glue, 1st and 2nd quality.
4556-4559	Toilet Powder, scented.
229	Indigo, dried.
230	Vermilion.
231	Turmeric. The dried root—stocks of "Curcuma Langa," Linni.
232	Ochre, red.
233	Ochre, yellow.
234	Soap stone Powder, white.
235	Soap stone Powder, red.
236	Soap stone Powder, black.
237	Turmeric Powder.
238	White Lead.
239	Red Lead.
240	Yellow Lead.
241	Nutgalls.
242	Hartall.
243	Hartall Powder.
244	Colours.
245	Paint, green.
246- 247	Paints ("Tze Pin" and "Fan Hung.")
248	Tinder made from Artemisia.
249	Refuse cakes, obtained from the so-called Tea seed ("Camellia Sesanqua," Thunb.)
250	An earthy Hematite. A cordial and tonic used as a pigment.
251	Bark of Camphor tree.
252	Seeds of Camphor tree.
253	"Chang Shan" Leaves—Several plants supply drugs of this name, which are used as febrifuges as "Dichroa febrifuga," "Lour Hydrangea," sp. and an unknown herbaceous plant.
254	Cotton seed. "Croton Tiglium," L.
255	Orange Peel, from the Mandarin orange.
256	"Acorus Calamus," Linn.
257	Colocasia," sp.

Exhibit  
Number.

- 258 "Celosia Argentea," L., Var. Christata, Benth.
- 259 Lining membrane of gizzards of fowls.
- 262 Buckwheat. ("Fagopyrum esculentum," Mönch.)
- 263 Spines of "Gleditschia sinensis," Lam.
- 264 Inflorescence and seed pods of "Eucalyptus globulus."
- 265 Fruit of "Hovenia Dulcis,"—Thunberg.
- 266 "Gardenia Florida," L.
- 267 "Dendrobium" sq. (Golden Glass.)
- 268 A Cicada with a fungus growth.
- 269 Fruit unknown.
- 271 Fly-honeysuckle ("Lonicera Chinensis"—Watson.)
- 272 Root of "Rosa Laevigata," Mich.
- 273 "Citrus Japonica," Thunb., var "fructa globoso."
- 274 "Celosia Argentea," L., var. "Cristata," Benth.
- 275 "Artemisia Apiacea," Hance.
- 276 "Senecio scandens," Ham.
- 277 Flowers of the plant yielding the "hairy China Cardamoms," which may be "Amomum Villosum,"
- 278 Seeds of the "Amomum Villosum," Lour.
- 279 Husks of the Amomum Villosum," Lour.
- 281 "Tamarix Chinensis," Lour.
- 282 "Gymnocladus Chinensis," Baillon.
- 283 "Euphorbia pilulifera," L.
- 284 Wasps' nest.
- 286 "Phoenix tail grass." A species of fern.
- 287 "Hibiscus rosa"—Sinensis, L.
- 288 "Hibiscus Mutabilis," L.
- 289 "Hibiscus Mutabilis," L.
- 290 "Lemna minor," L.
- 291 Bark of the cotton tree (Bambax Malabaricum, D. C.)
- 292 Eclipta or Wedelia Calendulacea, Less.
- 293 Phyllanthus sp.
- 294 Carpesium Abrotanoides, L.
- 295 Polygonum Multiflorum, Thunb.
- 296 Siegesbeckia Orientalis, L.
- 297 Brunella Vulgaris, L.
- 298 Andropogon Schoenanthus, L. A kind of fragrant grass.
- 299 Abrus precatorius, L.
- 300 Hypoxis minor, Don.
- 301 Dipsacus asper, Lamium Album, L. var. barbatum.
- 302 Dipsacus asper, Lamium Album, L. var. barbatum.
- 303 Inula Chinensis.
- 304 The legumes of Sophora japonica, L.
- 305 Dendrobium sp.
- 306 Gardenia Florida, L.
- 307 Seed of the Huang-pi, Clausena wonpi, Oliv.
- 309 Lophanthus rugosus, Fisch.

Exhibit Number.	
310	Leaves of <i>Lophanthus rugosus</i> , Fisch.
311	<i>Cinicus Japonicus</i> , Maxim.
312	<i>Leonurus Sibiricus</i> , L.
313	Pips of Mandarin oranges.
314	<i>Pachyrhizus angulatus</i> , Rich.
316	Dried Lizards.
317	<i>Pueraria Thunbergiana</i> , Benth.
319	<i>Dicksonia Barometz</i> , Lk.
320	<i>Uncaria rhynchophylla</i> , Mig.
322	Imitation dragon's blood, a mixture of resin and refuse rouge.
323	Dried slices of fruit of <i>Momordica charantia</i> , L.
324	Seeds of <i>Melia Azedarach</i> , Linn.
325	Bark of the <i>Melia Azedarach</i> , Linnaeus.
326	Rhizome of <i>Woodwardia radicans</i> , sm.
328	Root of Plant "Kuo Chiang Lung."
329	Stones of Lichee ( <i>Nephelium Lichee</i> , Camb).
330	Powdered Oyster-shells.
331	<i>Typhonium divaricatum</i> , Blume.
333	<i>Lysimachia foenum graecum</i> , Hance.
334	Fruit of <i>Podocarpus Macrophylla</i> , Don.
336	<i>Phragmitis Roxburghii</i> , Kunths.
337	<i>Pandanus odoratissimus</i> , L.
340	Aloes from <i>aloe vulgaris</i> , Lam.
341	Flowers of the Lungan <i>Nephelium Longana</i> , Camb.
342	A root bark of <i>Pachi Herpestis Mouniera</i> , H. B. K.
344	<i>Verbena Officinalis</i> , L.
345	<i>Impereta arundinacea</i> , Cyrill.
347	Sprouts of wheat and barley.
348	Pisiform Manganiferous Limonite.
349	<i>Sapindus Mukorossi</i> , Gart.
350	Fruit of <i>Sapindus Mukorossi</i> , Gart.
351	Flower of the Cotton tree. ( <i>Bambax Malabaricum</i> ).
353	<i>Datura Alba</i> , Nees.
354	<i>Cyperus</i> sp.
355	<i>Koempferia pandurata</i> , Roxb.
356	Root stocks of the Lotus. <i>Nelumbium Speciosum</i> .
357	<i>Herpestis Monniera</i> , H. B. K.
358	<i>Vitis seriansefolia</i> , Max.
360	<i>Vincetoxicum</i> sp.
361	Leaves of the Loquat tree. <i>Eryobotrya Japonica</i> .
363	Peppermint leaf. <i>Mentha</i> .
364	Leaves of <i>Biota orientalis</i> , Don.
365	<i>Taraxacum officinale</i> , web, var. <i>Corniculatum</i> .
366	Red oxide of mercury.
367	<i>Saururus chinensis</i> , Turcz.
368	Mulberry twigs, cut.

Exhibit  
Number.

- 369 Root bark of the mulberry (*Morus alba*.)  
 370 Capoor Cutchery (*Koempferia Galanga*, Linæus.  
 371 Fruit of *Alpinia officinarum*, Hance.  
 372 Pseudo bulbs of an orchidaceous plant.  
 373 *Rubus parvifolius*, L.  
 374 Magnetic oxide of iron.  
 375 Halloysite, a reddish unctuous aluminuous earth.  
 376 *Dendrobium* sp.  
 377 Seeds of *Coesalpinia minus*, Hance.  
 378 Pomegranate Peel (*Tunica granatum*, L.).  
 379 *Polypodium lingua*.  
 380 *Quisqualis indica*, L.  
 381 *Angelica* sp.  
 382 *Limanthemum Nymphoeoides*, Lk.  
 385 *Luffa acutangula*, Roxb.  
 386 *Perilla ocymoides*, L.  
 387 Seeds of *Perilla*, *Ocymoides*, L.  
 388 Leaves of *Perilla Ocymoides*, L.  
 389 *Polypodium Fortunei*, Kze.  
 390 Leaves of *Indigofera tinctoria*, L.  
 391 A species of large leaf *Artemisia*.  
 392 Roots of shrub.  
 393 *Aneilema medicum*, R. Bk.  
 396 Seeds of *Kochia Scoparia*, strad.  
 397 Common earth worm. *Lumbricus terrestris*.  
 398 *Viola patrinii*, D. C., var. *Chineusis* g Don.  
 399 *Poterium Officinale*, Benth et Hook, F.  
 400 *Melastoma repens*, Lam.  
 401 Root of a bamboo.  
 403 Silk-worm excreta.  
 405 Pods of *Gleditschia sineusis*, Lam.  
 406 *Eupatorium* sp.  
 407 Root of *Xanthium Strumarium*, L.  
 408 Fruit of *Xanthium Strumarium*, L.  
 409 "China root." Root of climbing plants of the genus  
     *Smilax* and others, (e. g. *Heteroomilax Japonica*,  
     Kunth).  
 410 Root of *Lycium chineuse*, Mill.  
 411 Leaves of the mulberry dried in winter.  
 412 Iron peroxide in broken cubical masses.  
 414 *Selaginella involvens*, spreng.  
 415 Mosquito powder. Said to contain arsenic and lead, rub-  
     bed on the skin as an antidote against mosquito  
     bites.  
 416 Dried plums.  
 418 Fruit of an unknown shrub.  
 419 Flowers of *Averrhoa Carambola*.  
 420 Bat's dung.

Exhibit  
Number.

- 422 Pumelo pips. *Citrus decumana*, L.  
 423 Flowers of the Pumelo (*Citrus decumana*, L.)  
 424 Elm bark (*Ulmus* sp.).  
 425 A medicine composed of sulphate of soda, prepared  
       wild liquorice, and radish roots.  
 426 Rabbit's dung.  
 427 Adventitious roots of a Banyan (*Ficus retusa*, L.).  
 428 *Alpinia Officinarium*, Hance.  
 429 Arsenic, red and white.  
 431 Cantharides. *Mylabris chioru*.  
 434 Berries of *Daphnidium cubebis*, Nees v. Esenbeck.  
 434a Verdigris (Subacetate of copper).  
 435- 40 Medicated Samshu (wine).

## GROUP 24.

## MANUFACTURE OF PAPER.

- 516 Gold Paper, imitation.  
 517 Silver Paper, imitation.  
 518 Paper pipe-lights.  
 519- 524 Pith Paper. Made of the pith of *Aralia papyrifera*.  
       The pith is soaked before cutting; the workman  
       then applies the blade to the cylinders of pith,  
       and, turning them around dexterously, pares  
       them from the circumference to the center, mak-  
       ing a rolled layer of equal thickness throughout.  
       The best pieces are used for painting; the  
       smaller for artificial flowers, for which pur-  
       pose, owing to manner in which it takes color,  
       and the appearance of "bloom" it gives to the  
       flowers it is superior to the materials usually  
       employment in Europe.

## GROUP 26.

## MODELS, PLANS AND DESIGNS FOR PUBLIC WORKS.

- 525 Model of Dredging boat.

## GROUP 28.

## STATIONERY.

- 2581 Visiting Card.  
 5281a Visiting Card. When in mourning for father or mother,  
       which is nominally of three years, but in fact of  
       27 months only.  
 5281b Visiting Card. Used by a son in mourning for his father  
       or mother, after the period of 27 months, when  
       a sacrifice is made in honor of his dead parent.



Exhibit  
Number.

- 5281c Visiting Card. Is used by Chinese in one year's mourning, that is, after the death of a brother, uncle, grandfather, etc.
- 5281d Visiting Card. Of a more ceremonious character than the ordinary one. Is sent in by a Chinese gentlemen calling for the first time on a superior, a friend or a relative whom he has never met before. This introductory card is always given or sent back to the caller as a mark of respect.
- 5281c Visiting Card. Used by an official calling on a superior to introduce himself. This differs from the ordinary card in giving titles and official positions in addition to the name.
- 5281f Funeral Card. This card is meant to be an invitation to the ceremony.
- 5282 Funeral Card. As a notice sent to inform of the date selected for the funeral.
- 5283 Funeral Card, announcing death.
- 5284 Wedding Card, invitations to ceremonies.
- 5285 Wedding Card. Is the letter sent by the father or the nearest relative of the bridegroom to the father of the fiancée, together with presents after the marriage has been settled through the go-between and within a month before the ceremony takes place. It is an uninterrupted succession of compliments to the address of the fiancée's family. A similar letter is sent back in answer, also with presents to the bridegroom's father.
- 5286 Wedding Card. Is also a letter sent by the bridegroom's father at the same time as the above. It is a genealogical table of ancestors for four generations. It also states the name of the bridegroom and his age. A similar letter is sent back in return by the bride's family, giving the same details about her ancestors.
- 5287 Wedding Cards. Containing compliments to the address of the bride. This, sent together with the bridal chair, to fetch the bride, and bring her to her new family.
- 5288 Ordinary letter to a friend.
- 5289 Official Despatch. Used by an inferior writing to a superior.
- 5290 Despatch sent to an equal.
- 5291 Despatch sent to an inferior. The difference between these three kinds of despatches is more to be found in the composition of writing than in the form.
- 5292 Book containing the impression of the seals of the different high officials in the Kuang Tung province.

Exhibit  
Number.

- 526- 530 5 Ink pots, brass and white metal.  
 531 Collection of Pens, large and small, various.  
 532- 534 3 Ink stones.

## GROUP 29.

## CUTLERY.

- 582 Iron Candle knife.  
 583-584 " Paper "  
 585 " Fur "  
 586 " Paper " small.  
 587 " Fruit "  
 588 " "Kwan to" knife, large.  
 589 " " " small.  
 590 " Flower "  
 591-592 " Cinnamon "  
 593 " Sugar cane "  
 594 " Fruit "  
 595 " Paper box "  
 596 " Joss stick "  
 597 " Yam "  
 598-600 " Packing knives.  
 601 " Hook for scaffolding.  
 602 " Cocoanut knife.  
 603 " Cabbage "  
 604 " "  
 605 " "  
 606 " Bristle "  
 607 Steel Rust scraper.  
 608 Iron Knife sharpeners.  
 609-613 " Opium bowl scrapers.  
 614 Brass knife.  
 615 Iron Cocoanut slicer.  
 616 " Melon "  
 617 " Betelnut cutter.  
 618-625 " Pen knives.  
 626 " Money stamp and awl.  
 627 " Yam slicer.  
 628 " Ear knife and nipper.  
 629 " Deer horn scraper.  
 630-632 " Meat choppers.  
 633-641 " Penknives.  
 642-645 " Pincers.  
 646 " Medicine nipper.  
 647-648 Wooden Chopsticks with silver tips.  
 649-650 Bamboo " " " "  
 651 Silver "  
 652 Tortoise Shell "

653	Ivory Chopsticks.
654	Bone “
655-662	Blackwood “
663-665	Redwood “
666	Bamboo “ red lacquered.
667	Coin Cane “
674-683	Collection of Scissors.
684	Iron Razor.
685-688	Iron Pipe cleaners.

## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

689	1	Set of 23 Silversmith's Tools.	
1439-1450	12	Silver Chains, enamelled.	
1451-1466	16	Sets Silver Buttons, fancy and enamelled.	
1467-1468	2 pairs	“ Bangles, enamelled.	
2837		Enamelled Partition box; for candies; dragon pattern.	
2838	“	Plate; round, painted flower	“
2839	“	Fruit stands.	
2840	“	Dish; oblong; “ dragon	“
2841-2844	4	Card trays, leaf shape and butterfly	“
2845	“	Puff box.	
2846	“	Cigar case; dragon and flower	“
2847-2852	6	Coffee cups and saucers; “	“
2853	1	Tray; painted butterfly	“
2854-2855	2	Rice bowls.	
2856-2857	2	Tea cups, with stands.	

## GROUP 31.

## JEWELRY.

1561-1562	2	Silver Hair pins, inlaid with King Fisher feathers; locust pattern.
1563-1564	2	Silver Hair pins; inlaid with King Fisher feathers; Cash pattern.
1565-1566	2	Silver Hair ornaments; inlaid with King Fisher feathers; butterfly and lily flower pattern.
1567-1568	2	Silver Hair ornaments; inlaid with King Fisher feathers; flower pattern.
1569	1	Silver Hair ornament; inlaid with King Fisher feathers; dragon pattern.
1570-1571	2	Silver Hat pins; inlaid with King Fisher feathers.
1572	2	Silver Ear-rings; inlaid with King Fisher feathers; butterfly and basket pattern.
1573	2	Silver Ear-rings; inlaid with King Fisher feathers.
1574	2	“ “ inlaid with King Fisher feathers; flower pattern.

Exhibit Number.	
1575-1576	2 Silver Scarf pins; inlaid with King Fisher feathers; locust pattern.
1577	1 Silver Nail guard; inlaid with King Fisher feathers.
1578-1579	2 " Ornaments; inlaid with King Fisher feathers; for watch charms; shoe pattern.
1580-1581	2 Silver Ornaments; inlaid with King Fisher feathers; for watch charms; bat pattern.
1582-1583	2 Silver Ornaments; inlaid with King Fisher feathers; for watch charms; double fish pattern.
1584	2 Silver Ear-rings; inlaid with King Fisher feathers.
1585-1623	39 Silver brooches; inlaid with King Fisher feathers and of various designs.
1624-1631	8 Silver Hair Ornaments.
1632-1633	2 pairs Silver Ear-rings.
1634-1635	2 Silver Thimbles.
1636-1640	5 Silver Hair pins.
1641-1642	2 Sets Silver tooth-picks.
1643	2 Silver Enameled Ear-rings.
1644-1645	4 " and Rattan Bangles.
1646-1647	2 " Scarf pins.
1697	Imitation Pearls.
3170	Glass Bangles.
4506-4511	Glass Beads; various colors.
1698	1 String Amber beads.
1699-1700	2 Amber buckles.
1701-1729	29 Amber ornaments.
1730-1731	2 Sets Amber buttons.
1732-1733	2 Amber rings.
1734-1736	3 Strings glass court beads.
1757-1758	28 Cornelian hat ornaments.
1759-1761	3 Cornelian finger-rings.
1762-1763	2 pairs Cornelian Ear-rings.
1764-1765	2 sets Cornelian buttons.
1766-1767	2 Cornelian pipe stems.

## GROUP 32.

## CLOCK AND WATCH MAKING.

1804	1 Set of 52 watchmaker's tools.
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## GROUP 34.

## BRUSHES, FINE LEATHER ARTICLES, FANCY ARTICLES AND BASKET WORK.

1805	Brush, coir, for pasting labels.
1806	Brush, coir, for printers.
1807	Brush, coir, with handle, for pasting labels.
1808	Brush, coir, with handle, for pasting labels,

- 1809 Brush, coir, with bamboo handle, for ordinary use.  
 1810 1 lot Brushes, coir, with bamboo handles, for pasting.  
 1811 1 set of 7 Brushes, various sizes, for painting.  
 1812 Brush, black bristle, with bamboo handle, for scrubbing.  
 1813 Brush, black bristle, with bamboo handle, for brushing clothes.  
 1814 Brush, black bristle, with bamboo handle, for brushing shoes.  
 1815 Brush, white bristle with bamboo handle, for brushing shoes.  
 1816 Brush, black bristle with bamboo handle, for polishing brass.  
 1817 Brush, black bristle with bamboo handle, for brushing caps.  
 1818 Brush, black bristle with bamboo handle, for stencil plates.  
 1819 Brush, black bristle with horn handle, for brushing combs.  
 1820-1822 3 Brushes, black bristle with horn handle; toilet.  
 1823 1 Brush, black bristle with horn handle, for smoothing the eye-brows.  
 1824-1826 3 Leather Purses.  
 1827-1828 2 " Key cases.  
 1829-1833 5 " Tobacco pouches.  
 1834 1 " Clothes wrapper.  
 1835-1838 4 " Portfolios.  
 1839-1866 Collection of Combs, wood and bamboo.  
 1867-1872 6 White metal water pipes, inlaid with ivory and painted in gold.  
 1873-1884 12 Opium boxes, hornware.  
 1885-1886 2 Tortoise shell Plates.  
 1887 2 " Bangles.  
 1888 1 " Fan handle.  
 1889 1 " Puff box.  
 1890 1 " Jewel box.  
 1891 1 " Spectacle frame.  
 1892-1893 2 " Fan clasps.  
 1894 1 " Moustache comb.  
 1895-1896 2 " Nail guards.  
 1897 1 " Tongue scraper.  
 1898-1901 4 " Hairpins.  
 1902-1907 6 Glass snuff bottles, painted.  
 1908-1909 2 Cornelian pipe stems.  
 1910 1 Ivory pipe stem.  
 1911-1912 2 Bone pipe stems.  
 1913-1914 2 White metal pipe stems.  
 1915-1929 15 Glass pipe stems.  
 2508 1 Blackwood dressing case, inlaid with mother-of-pearl.



Exhibit Number.	
5293	Blackwood tray, inlaid with mother-of-pearl.
5294	Blackwood tray.
5295	Blackwood stand for bowls.
5296	Pewter lamp.
5297	Brass shield.
5298	Pewter dross box.
5299	Bowl scrapers.
5300	Picks.
5301	Glass water pot.
5302-5303	Red glass lions for resting picks.
5304	Jade and brass stand.
5305-5306	Ladles.
5307	Horn Opium box.
5308	Pipe cleaner.
5309	Iron Scissors.
5310-5311	Tortoise Shell pipes with 4 bowls.
5312	“ “ pipe.
5313	Shark's skin “
5314	Black lacquer “
5315	Red “ “
5316	Bamboo “
5317	Tortoise shell pipe, with ivory bowl.
5318	Black horn “
5319	Green lacquer “
5320	Yellow “ “
5321	Tortoise shell imitation pipe.
5322	Sugar cane
2429-2431	3 Rattan tea pot baskets, round, square and oval, with tea pots, painted in gold.
2432	Rattan Lady's work basket.
2433	“ Fruit basket.
2434	“ Money “
2435	“ Cake “
2436	“ Food “
2437	“ Luggage basket.
2438	Bamboo Clothes “
2439	“ Cockroach trap.
2440	“ Grasshopper cage.
2441	“ Money basket.
2442	“ Rice “
2443	“ Market “
2444	“ Frog “
2445	“ Cricket “
2446	“ Food “
2447	“ Cake seller's basket.
2448	“ Fancy “
2449	Bamboo Shrimp catcher.
2450	“ Ginger scraper.

Exhibit  
Number.

- 2451 1 lot Divination sticks, with case, as used by fortune tellers.  
 2509 Coir duster.  
 2957 Coir Mosquito whip.

## GROUP 35.

## ARTICLES FOR TRAVELING AND CAMPING.

- 2452-2459 8 Brass locks with keys.  
 2460-2462 3 Iron locks with keys.  
 2506 1 Leather chair cushion.  
 2507 1 Rattan chair cushion.

## GROUP 36.

## TOYS.

- 2463-2464 2 Masks, lion's head.  
 2465-2470 6 Toy figures, self righting.  
 2471-2490 20 Toy actors.  
 2491-2492 2 Toy frogs.  
 2493-2494 2 Toy lion's heads.  
 2495-2500 18 Toy rattles.  
 2501-2504 10 Shuttlecocks, etc.

## GROUP 37.

## DECORATION AND FIXED FURNITURE OF BUILDINGS AND DWELLINGS.

- 2505 1 Ornamental Wood Carving, usually seen hanging over the main entrance of temples.

## GROUP 41.

## HARDWARE.

- 2817 Set of 33 Ivory carver's Tools.  
 2818 " 19, Tortoise shell worker's Tools.  
 2819 " 21, Scale maker's "  
 2820 " 20, Musical Instrument maker's Tools.  
 2821 " 29, Locksmith's "  
 2822 " 30, Tinsel flower maker's "  
 2823 " 34, Opium pipe maker's "  
 2824-2826 Iron Pincers.  
 2827 " Duck feather nipper.  
 4927 Set of 13, Comb-maker's Tools.  
 4928 " 35, Engraver's "

Exhibit  
Number.

4929	Set of 39, Wood carver's Tools.
4930	" 5, Bricklayer's "
2828	Iron wire for cutting jade stone.
2829	" " covered with paper, used in the manufacture of artificial flowers.
2830	Clamp nails.
2831	Brass Money Bowl.
2832	" Pump.
2833	" Spittoons.
2834	" Toilet dish.
2835	" Pudding tray.
2836	" Basin.
2859	" Mosquito Curtain Hooks.
3171	" Saucepan.
3172	" Soup Ladle.
3173	" Kettle.
3174	Brass kettle with furnace.
3175	Set of 5 brass stoves.
3176-3177	Iron soup ladles.
3190	Tailors' Irons.
2858	Iron medicine chopper.
2859	1 set Iron China root slicers.
2860	Iron China root knife.
2861	Iron tobacco plane.
4924	Iron hammer.
4925-4926	Iron saws.
2862	Brass foil, plain.
2863	Brass foil, embossed.
2864	Brass foil, plain, red.
2865-2867	Brass foil, green, white and yellow.
2868	Gold foil, imitation.
2869-2870	Tin foil, white and yellow.

## GROUP 44.

## UPHOLSTERER'S DECORATIONS.

2944-2948	5 Pillows, lacquered leather.
2949-2951	3 Pillows, rattan.
2952-2956	5 Pillows, straw.
2958	1 Pillow, bamboo.

## GROUP 45.

## CERAMICS.

3139	Earthenware Figure, representing a Tobacco Planer.
3140	Earthenware Figure, representing a Traveling Musician.
3141	Earthenware Figure, representing an Olive Seller.

Exhibit  
Number.

3131-3134	4 Glazed earthenware balusters.
3135-3136	2 Glazed earthenware mural borders.
3137-3138	2 Glazed earthenware tiles.

## GROUP 49.

## APPARATUS AND METHODS, NOT ELECTRICAL, FOR LIGHTING.

3178	2 Glass lanterns, painted, carved, blackwood frames, hexagonal.
3179	2 Glass lanterns, painted, carved, redwood frames, hexagonal.
3180	2 Glass lanterns, painted, carved, blackwood frames, square.
3181	2 Glass lanterns, painted, carved, blackwood frames, peach shape.
3182	2 Glass lanterns, painted, metal frames, hexagonal.
3183	2 Silk gauze lanterns, painted, dragon design; for temples.
3184	2 Silk gauze lanterns, painted, flowers and birds design.
3185	Hand lantern, brass.
3186	Table lamp, brass.
3187	Mosquito lamp, brass.
3188	Lampwick.

## GROUP 54.

## THREADS AND FABRICS OF COTTON.

## Hand Woven Cotton Cloth:

3191	Red, white and blue check.....	25	yds. x 16½ in., Foreign yarn.
3192	Blue and white check.....	25	" x 17 " " "
3193-3196	" " " ".....each	25	" x 16¾ " " "
3197	White and blue ".....	25	" x 16¾ " " "
3198	Blue mottle check.....	25	" x 17 " " "
3199	Blue, plain.....	25	" x 16¾ " " "
3200-3203	Blue and white stripe.....each	25	" x 16½ " " "
3204-3205	Dark blue.....	11	" x 13 " Native yarn.
3206	Light blue, glazed.....	10	" x 12 " " "
3207	Medium blue, glazed.....	7	" x 11½ " Foreign yarn.
3208	.....	7½	" x 12½ " Native yarn.
3209	Counterpane.....	7½	" x 14¾ " Foreign yarn.
3210	Green.....	1	" x 14¾ " " "
3211	White.....	1	" x 15¾ " " "
3212-3213	Plum color.....each	1	" x 15½ " " "
3214-3215	Navy blue.....	1	" x 12½ " Native yarn.
3216	Drab.....	1	" x 13½ " " "
3217	Navy blue.....	1	" x 10¾ " Foreign yarn.
3218	Blue and white check.....	1	" x 16¼ " " "
3219	Navy blue.....	1	" x 13¾ " " "
3220	Plum color.....	1	" x 13¾ " " "
3221-3222	Navy blue.....each	1	" x 15½ " Native yarn.
3223	" ".....	1	" x 13½ " Foreign yarn.
3224	Plum color.....	1	" x 13¾ " " "
3225	Brown, glazed.....	1	" x 15 " Native yarn.

Exhibit  
Number.

3226	Blue .....	1	yds. x 15¼ ins., Foreign yarn.
3227	Navy blue .....	1	" x 15 " " "
3228	White.....	1	" x 11 " " "
3229-3231	Grey (unbleached).....	each 1	" x 15 " Native yarn.
3232	Red (unbleached).....	1	" x 20 " " "
3233	Scarlet (unbleached).....	1	" x 12 " Foreign yarn.
3234	Blue and white check.....	1	" x 16¼ " " "
3235	Drab .....	1	" x 16½ " Native yarn.
3236	Navy blue, glazed.....	1	" x 14 " Foreign yarn.
3237	Plum color.....	1	" x 13½ " Native yarn.
3238	Green .....	1	" x 15 " " "
3239	Gauze, Yellow.....	1	" x 9 " " "
3240	Blue, striped.....	1	" x 11½ " " "
3241	Blue and white check.....	1	" x 10¾ " " "
3242	Grey (unbleached).....	1	" x 16¼ " Foreign yarn.
3243	Collection of Cotton Tapes, various colors.		

## GROUP 55.

THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN  
COTTON.

3244-3246	Samples of Ramie Fibre, 1st, 2nd and 3rd quality.
3247-3249	Samples of Hemp thread.

## GROUP 57.

## SILKS AND FABRICS OF SILK.

3321	3 Skeins Silk thrown, 1st quality, market value, Mex. \$840 per picul.
3322	3 Skeins Silk thrown, 2nd quality, market value, Mex. \$820 per picul.
3323	3 Skeins Silk thrown, 3rd quality, market value, Mex. \$800 per picul.
3324	3 Skeins Silk thrown, 4th quality, market value, Mex. \$780 per picul.
3325	3 Skeins Silk thrown, 5th quality, market value, Mex. \$760 per picul.
3364	30 Skeins Silk Floss, various colors, used for fine em- broidery; market value, Mex., \$1,100 per picul.
3365	31 Skeins Silk Thread, various colors, used for em- broidery; market value, Mex., \$1,300 per picul.
3366	24 Skeins Silk Thread, various colors, used for tassels and coarse embroidery; market value, Mex., \$1,000 per picul.
3367	7 Skeins Silk Thread, various colors; market value, Mex., \$900 per picul.
3400-3408	9 pieces Silk Noil Yarn Cloth—each 19 yards by 16 inches—of various qualities and colors. This fabric is made from the refuse of waste silk. The yarn is imported from Europe and the cloth manufactured in China.



Exhibit  
Number.

- 3409-3418 10 pieces Silk and Cotton Mixtures, brocaded and of various colors. Manufactured from native silk and foreign cotton yarn.
- 3368-3379 12 pieces Silk Ribbons, interwoven with imitation silver thread, each four yards in length.
- 3380-3389 20 pieces Silk Ribbons, interwoven with imitation gold thread, each eight yards in length.
- 3493-3538 46 pieces Silk Ribbons, each four yards in length.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

- 3539-3549 11 Key Cases, silk embroidered with imitation gold and silver thread.
- 3550-3552 3 Watch and key cases, silk embroidered, with imitation gold and silver thread.
- 3553-3555 3 Watch cases, silk embroidered, with imitation gold and silver thread.
- 3556-3559 4 Purses, silk embroidered, with imitation gold and silver thread.
- 3560-3563 4 Tobacco pouches, silk embroidered, with imitation gold and silver thread.
- 3564-3566 3 Buckles, silk embroidered, with imitation gold and silver thread.
- 3567-3572 6 Cigarette cases, silk embroidered, with imitation gold and silver thread.
- 3573-3578 6 Cigar cases, silk embroidered, with imitation gold and silver thread.
- 3579-3586 8 Spectacle cases, silk embroidered, with imitation gold and silver thread.
- 3587-3590 4 Fan cases, silk embroidered, with imitation gold and silver thread.
- 3591 1 Satin Canopy, embroidered with imitation gold thread.
- 3592-3593 2 Silk Official Banners, embroidered with imitation gold thread.
- 3594 4 Satin Embroideries, in blackwood frames, inlaid with mother-of-pearl.
- 4747 1 Canopy, fan shape, embroidered satin, with imitation gold thread.
- 4512 1 Satin Portiere, embroidered with imitation gold thread, having four characters, meaning happiness, longevity, prosperity and health. Used at all festive occasions, especially at weddings and birthday ceremonies. They are engraved on silver gifts, written on paper scrolls or worked on satin.

Exhibit  
Number.  
4513

- 1 Satin Portiere, embroidered with imitation gold thread, with figures of the "Eight faries," the Taoist Immortals—eight men of ancient times, who through moral or religious excellence were transformed into Genü.

#### GROUP 60.

##### LEATHER, BOOTS AND SHOES, ETC.

- 4650-4652 Parchment Leather, 1st, 2nd and 3rd quality.  
4653-4666 Leather, Buffalo, Cow and Kid.  
4620-4624 5 pairs Boots, satin, velvet, leather and cloth.  
4625-4640 16 pairs Shoes, satin, velvet, leather and cloth.  
4641-4644 4 pairs Clogs.  
4645-4649 5 pairs Sandals.

#### GROUP 61.

##### VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

- 4514-4525 12 Official Hats, winter and summer, 1st to 9th rank.  
4526-4531 6 Silk and satin caps for men.  
4532-4539 8 Silk and satin caps, embroidered with imitation gold thread, for children.  
4540-4552 13 Bamboo, straw and rattan hats.  
4554-4555 Artificial flowers.  
4692-4696 5 Official hat buttons, 1st to 9th rank.  
4697-4701 5 Coral cap buttons, various sizes.  
4702-4706 5 Silk thread cap buttons.  
4707-4711 5 Horse hair cap buttons.  
4712-4716 5 Cotton cord cap buttons, red, various sizes.  
4717-4731 15 Glass bead cap buttons, red, black and blue.  
4732 30 sets Buttons, brass, various sizes.  
4733 29 sets Buttons, mother-of-pearl, various patterns.  
4734-4746 25 Brass buckles.  
4748-4759 12 Puzzle fans.  
4760-4771 12 Silk embroidered fans.  
4772-4775 4 Silk embroidered fans, with ivory handles.  
4776-4778 3 Silk gauze embroidered fans, with lacquered handles.  
4779-4790 12 Silk gauze embroidered fans, with sandalwood handles.

#### GROUP 75.

##### MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

Models of:

- 4931 Hongkong cargo junk. Tonnage of full sized craft from 150 to 200 tons, register, carrying capacity, from 400 to 500 tons. Cost, Mex., \$3,000.

Exhibit  
Number.

- 4932 Stern-wheeler. Tonnage of full sized boat about 70 tons. Cost, Mex., \$800. Propelled by the feet.
- 4933 Sampan. Cost of full sized boat, Mex., \$120.
- 4934 Fish transit boat. Carrying capacity about 5 tons; cost, Mex., \$200. These boats are used for conveying fish from the breeding ponds to the outlying districts of Canton, to the steamer leaving every morning for Hongkong. The special point to be noticed about these boats is that they are divided into sections, in order to keep the fish alive and fresh while in transit. Holes are made in the sides of the boat to allow the water to flow through. About 15 of these boats, each having a crew of 8 or 10 men, bring, on an average, 20,000 lbs. of fish, and transfer them by nets into large tubs kept on board for this purpose.
- It is estimated that about 42,000 piculs (2,500 tons) of fresh fish, valued at \$500,000 are annually exported to the Hongkong market.
- 4935 "Yu Lang Chuk" boat. Fish-soup-seller's boat.) Cost of full sized boat, Mex., \$50. Rice soup, flavored with fish and vegetables, is sold in these boats.
- 4936 Ferry boat. Cost of full sized boat, Mex., \$40.
- 4937 "Ma Ling Tan" (Slipper boat). Cost of full sized boat Mex., \$120.
- 4938-4943 National Flags.
- 4944 Flag of Viceroy of Liang Kuang.
- 4945 Flag of Hoppo.
- 4946 Flag of Chinese Rearguard.
- 4947 Flag of Sinching regiment.
- 4948 Flag of a military or naval commander.
- 4949 Official Processional flag. This flag is borne in front of high official. The characters signify "purity."
- 4950 Flag of a Canton street patrol.
- 4951 Artillery flag. The character on the flag signifies a "cannon."
- 4952 Flag of Authority. The character on the flag signifies "Mandate;" such a flag would be borne by a force sent to suppress a riot; it conveys authority to use arms against a mob.
- 4953 Flag of the Chinese Gun-boat, "Fupo."
- 4954 Junk Guardian Flag. Device represents the "eight diagrams" of Chinese philosophy, within the centre, the diagram of the "yang" and "yin" the primordial positive and negative essences from which all matter was evolved. The flag is hoisted by Junks to ward off evil influences.

Exhibit  
Number.

- 4955 Domestic Guardian Flag. The picture represents "tzu wei" the spirit which keeps off evil influences.
- 4956 The picture on this represents an eclipse, which the Chinese say is brought about by toads or a dragon trying to devour the sun, or moon.
- 4957 The stars on this flag represents the seven stars of the Great Bear, which constitute the "Plough." The proper relative positions are not preserved.
- 4958 The picture on this flag is that of a bat, the Chinese emblem of happiness.
- 4959 Flag of the Chinese Gunboat "Chento".
- 4960 Congratulatory Flag. The characters on the flag signify "Joy be with you."
- 4961 Buddhist Temple Flag.
- 4962 Flag of Official Junk.
- 4963 Buddhist Temple Flag. The characters signify "Queen of Heaven," a deity of the Chinese.
- 4964 Flag used at Mid-autumn Festival. The characters signify "Mid-autumn greeting."
- 4965 Flag of Officials from 4th rank downwards.
- 4966 Flag of Officials from 2nd to 4th ranks.
- 4967 Flag of Officials of 1st rank.
- 4968 Flag of a Generalissimo. The character on the flag signifies "Commander-in-Chief."
- 4969 Flag of a General of Provincial Forces.
- 4970 Device represents "yang" and "yin" and eight diagrams surrounded by four bats.
- 4971 Laudatory Flag. Such a flag is presented to a skillful workman.
- 4972 Model of Dragon Boat, Dimensions 125 ft. long x  $2\frac{1}{2}$  ft. deep x  $5\frac{1}{2}$  ft. wide. Cost, Mex., \$500. The festival of the dragon boat, on the 5th day of the 5th moon, presents a very animated scene. At Canton, long, narrow boats, holding sixty or more rowers, race up and down the river in pairs with huge clamor, as if searching for some one who had been drowned. The festival was instituted in memory of a statesman, about 450 B. C., who drowned himself after having been falsely accused by one of the petty princes of the state. The people who loved the unfortunate courtier for his fidelity and virtues, sent out boats in search of the body, but to no purpose. They then made a peculiar sort of rice-cake called *tsung*, and setting out across the river in boats with flags and gongs, each strove to be first on the spot of the tragedy and sacrifice to the spirit of the statesman. This mode of commemorating the event has been car-

Exhibit  
Number.

ried down to posterity as an annual holiday. The bow of the boat is ornamented or carved into the head of the dragon, and men beating gongs and drums, and waving flags, inspire the rowers to renewed exertions.

- 4973 Model of Flower Boat. Tonnage varies from 50 to 150 tons. The cost of a medium sized boat with black-wood furniture, satin cushions and hangings, etc., Mex., \$5,000. These boats, known by foreigners as flower boats, are elaborately and richly furnished, they may be called floating restaurants.

#### GROUP 76.

#### MATERIAL AND EQUIPMENT OF NAVAL SERVICES: NAVAL WARFARE.

- 4974 Model of War Junk. Tonnage of full-sized craft about 150 tons. Cost, including guns and rifles, Mex., \$8000.
- 4975 Model of Guard Boat or River Police Boat. Tonnage of full sized boat about 30 tons. Cost, including stand of arms, Mex., \$1,200.
- 4976 Model of Likin Boat or Inland River Customs Boat. Tonnage of full sized boat about 8 to 12 tons. Cost, with stand of arms, Mex., \$700.

#### GROUP 81.

#### TOBACCO.

					Market value per picul Mex. dollars.
4977	Tobacco prepared, brown, 1st quality	fine	.....		40
4978	" " " "	coarse	...		40
4979	" " " "	2nd	"	.....	30
4980	" " " "	3rd	"	.....	25
4981	" " yellow, 1st	"	fine	.....	40
4982	" " " "	"	coarse	....	40
4983	" " " "	2nd	"	.....	25
4984	" " " "	3rd	"	.....	20
4985	" " " "	"	coarse	....	20
4986	" leaf, brown, 1st quality	.....			35
4987	" " " "	2nd	"	.....	25
4988	" " " "	3rd	"	.....	20
4989	" " yellow, 1st	"	.....		25
4990	" " " "	2nd	"	.....	20
4991	" " " "	3rd	"	.....	15
4992	Cigarettes.				
4993	Snuff.				
4994	Snuff, scented with rose.				



The Cantonese method of preparing tobacco leaf is very simple, and all done by manual labor. There are three kinds of tobacco prepared in Canton:

The dark-brown.

Yellowish brown.

Yellow.

The first made from leaves which are dark-brown and coarse, after drying in the sun; the other two from leaves which are yellowish brown and of finer quality. The first and second kinds are prepared in the following manner. The mid-rib of the leaf is taken out by women and children, and what remains is placed in a basket which when full is passed on to a platform about 12 feet square. The contents are turned out, and stirred with the feet by four or five men; at the same time two others sprinkle them, one with water, and another with a moisture of ground nut oil and dark red ochre. This has the effect of darkening the color and making the tobacco much stronger. For every 100 lbs. of dried leaves about 20 lbs. ground nut oil, 5 lbs. water and 3 lbs. red ochre are used. The leaves are thoroughly mixed with this preparation, and are then pressed by the feet into a wooden box or mould, and the tobacco, which retains the shape of the mould, placed under a press. This is composed of a heavy hard-wood beam (16 feet long), one end fixed into an iron clamp, about 3 feet from the ground, and the other raised about ten feet. When there are 8 or 10 cubes of the leaf, one upon the other, an endless rope is passed over the raised end of the beam, and by means of a windlass and lever, brings it down with tremendous force upon the mass of leaves, forming it into a solid cake. They are allowed to remain in this state for twenty-four hours, after which the mass is cut into narrow lengths, and placed upon a board, and a small piece of hard wood is put on the top. The mass is then kept in position by passing a rope over this, and round a roller placed under the board at one end, this rope, by means of a small lever, can be tightened when necessary. The operator then stands over it and with an ordinary carpenter's plane shaves it into thin flakes. The yellow tobacco prepared is treated in the same way, but with only ground nut oil; the leaves under this treatment retaining their natural color; occasionally a small quantity of Turmeric powder is added to brighten it.

#### GROUP 84.

#### VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

Exhibit  
Number.

4995	Rice, white.
4996	Rice, red.
4997	Pearl barley.
4998-4999	Beancurd, dried.
5009-5011	Ground-nut oil.
5012	Tea oil.
5013	Wood oil.
5014	Sesamum seed oil.

## GROUP 87.

## FARINACEOUS PRODUCTS AND THEIR DERIVATIVES.

Exhibit  
Number.

- |           |  |
|-----------|--|
| 5015-5022 | Rice flour.  |
| 5023      | Wheat flour.   |
| 5024      | Bean flour.  |
| 5025      | Starch.  |
| 5026      | Sago.  |
| 5027      | Water Caltrop flour made from the dried fruit of the<br>Trapa bicornis.                |
| 5028      | Water Lily root flour, made from the large stock root of<br>the "Nelumbian Speciosum." |
| 5029      | Water Chestnut flour, made from the "Eleocharus<br>(Scirpus) tuberosus."               |
| 5030      | Yam flour.   |
| 5031      | Vermicelli.  |

## GROUP 88.

## BREAD AND PASTRY.

- |      |  |
|------|--|
| 5032 | Cakes, Sesamum seed.   |
| 5033 | Cakes, Fei E Ko," used for infant's food and are made<br>from bird's nests and rice flour, mixed with a little<br>sugar. |

## GROUP 89.

## PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

- |      |   |
|------|---|
| 5061 | Lungngan pulp, dried. Fruit of "Nephelium Longana," |
| 5760 | Lungngan, dried.                                    |
| 5161 | Lichees, dried.                                     |
| 5162 | Lotus nuts. "Nelumbrum speciosum."                  |

## GROUP 90.

## SUGAR AND CONFECTIONERY.

## Preserved in Sugar:

- |           |                    |
|-----------|--------------------|
| 5074      | Lemon.             |
| 5075      | Dates.             |
| 5076-5078 | Pumpkin.           |
| 5079      | Ground-nut Pulp.   |
| 5080      | Walnut ".          |
| 5081-5082 | Cocoanut "         |
| 5083      | Ginger, Sliced.    |
| 5084      | Yam, "             |
| 5085      | Wongpi "           |
| 5086      | Young stem ginger. |
| 5087      | Oranges, small.    |
| 5088      | Pine apple.        |
| 5089      | Almonds.           |

Exhibit Number.	
5090	Citrons.
5091	Lotus nuts.
5092	Tomatoes.
5093	Lily root, sliced.
5094	Kam Kwat, "
5095	Mixed Chow Chow. Composed of different fruits and bamboo shoots, and known under the name of "Canton Chow Chow."
5096	Young stem ginger.
5097	Water Melon.
5098-5099	Ginger, red, in syrup.
5100	Vinegar, white.
5101	Vinegar, black.
5102	Cassia buds.
5103	Cassia, broken.
5104	Cassia twigs, bark, broken.
5105-5106	Cassia lignia.
5107	Spice (Heung Linfan.)
5108	Yau Nien sauce.
5109	Salt bean sauce.
5110	Green chilli.
5112	Melon sliced sweetened.
5113-5115	Soy. Made by boiling the beans of the "Dolichos soja," adding an equal quantity of wheat or barley and leaving the mass to ferment, a layer of salt and three times as much water as beans are afterwards added, and the whole compound stirred daily for two months when the liquid is pressed and strained.
5116	Soy, sweet. For flavoring purposes.
5117	Pickled Lemon.
5118	" Plums.
5119	" Ginger.
5120	" Garlic.
5121	" Cutow (Garlic.)
5122	Salted Lemons.
5123	" Yan Nien.
5124	" Ginger.
5125-5127	" Olives.
5128	" Melon.
5129	" Beans.
5130	" Carambola.
5131	Sesamum sauce.
5132	Plum sauce.
5133	Chilli sauce.
5134	Chilli and plum sauce.

## GROUP 93.

## SYRUPS AND LIQUEURS—DISTILLED SPIRITS—COMMERCIAL ALCOHOL.

Exhibit

Number.

5135-5137	Shamshu, Native Wine.
5138-5139	“ red and white.
5140	“ green plum flavour.
5141	“ lemon “
5142	“ pear “
5143	“ orange “
5144	“ rose “
5145	“ banana “
5146	“ quince “
5147	“ “Jen yin fa” “
5148	“ “Lanfa” “
5149	“ “Man Chi Kno” flavour.
5150	“ “Kum Kwat” “

## GROUP 95.

## INEDIBLE AGRICULTURAL PRODUCTS.

5151	Cotton (tree.) The silky wool of the fruit of the cotton tree “Bombax malabaricum.”
5152-5153	Ramie. “Bohmeria nivea.”
5154	Flax. Used in the manufacture of rope, twine, and sack-ing.

## GROUP 110.

## SEEDS AND PLANTS FOR GARDENS AND NURSERIES.

5163	Turnip (small) Seeds.
5164	“ (large) “
5165	Cabbage “
5166	Mustard “
5167	Celery “
5168	Squash “
5169	Pumpkin “
5170	Bean “
5171	Yam “
5172	Parsley “
5173	Mustard “
5174	Bitter melon “
5175	Cabbage “
5176	Snake gourd “
5177	Spinage “
5178	Long beans “
5179	Lettuce “
5180	Cucumber “
5000-5001	Bird “
5002	Olive “

Exhibit  
Number.

- |           |                                |
|-----------|--------------------------------|
| 5003      | Olive seed pulp.               |
| 5004-5005 | Melon " red and black.         |
| 5006-5007 | Sesamum seed, white and black. |
| 5008      | Melon seed pulp.               |

GROUP 113.

PRODUCTS OF THE CULTIVATION OF FORESTS AND OF  
FOREST INDUSTRIES.

Samples of wood produced in the Kwong Tung province. The specimens are cut into a triangular shape, one side showing the bark one with bark removed, and the other polished.

- |          |  |
|----------|--|
| 5182     | Hardwood. Used for furniture.  |
| 5183     | Hardwood. For coffins and furniture.   |
| 5184     | Lychee (Hardwood.) "Nephelium Litci." Used in boat building.                                       |
| 5185     | Lychee (Hardwood). Wild Lychee. Used in boat building.   |
| 5186     | Pear, (Hardwood). Used for making seals.   |
| 5187     | Lungnan (Hardwood.) "Nephelium Langanum". Used for furniture and boat building.                    |
| 5188     | (Hardwood.) Called by the Cantonese carpenter, "Chinese Mahogany." Used for furniture.             |
| 5189     | (Hardwood.) For making imitation candles used in temples and households at Chinese New Year.       |
| 5190- 91 | Camphor (Hardwood.) The "Laurus Camphora." Used for furniture and boat building.                   |
| 5192     | Red (Hardwood). The celebrated Canton blackwood furniture is made of this wood dyed.               |
| 5193     | Hardwood. The "Ficus indica." The bastard banyan, used for making wheels, toys and small articles. |
| 5194     | Hardwood. Used in making furniture.  |
| 5195     | Hardwood. The sawdust of this wood is used for manufacturing incense sticks.                       |
| 5196     | Hardwood. Used for furniture.  |
| 5197     | Hardwood. Used for making flails and wooden dippers.   |
| 5198     | Pumelo. "Citrus decamana" Linn, used for making rice bowls, and coarse articles.                   |
| 5199     | Hardwood. "Canarium album." Used for furniture.  |
| 5200     | Hardwood. "Citrus."  |
| 5201     | Hardwood. "Abrus precatorius," Linn. Used for furniture.   |
| 5202     | Cotton tree, hardwood. "Bombax malabaricum." Used for signboards, clogs, etc.                      |



- Exhibit  
Number.
- 5203 Hardwood. Planed into shavings from which is extracted a mucilage used by women for fixing the hair. The tree has not yet been identified; it has been referred to "Malvaceoe" and "Tiliaceoe," but the structure of the wood microscopically renders it doubtful if it belongs to either of these orders.
- 5204 Box wood. Used for combs.
- 5205 Softwood. Used in the manufacture of rice bowls, candle sticks and fittings for lanterns.
- 5206 Softwood. "*Eloecoccus oliefera*" or "*Dryandra Cardifolia*." Used for making sounding boards of musical instruments.
- 5207 Softwood. The fir tree. "*Cunninghamia Sinensis*," building of houses and boats.
- 5208 Softwood. Root of the Cypress tree. Used for making corks and floats, shaped like gourds, which are tied by the boat people on the backs of young children to keep them afloat, should they fall into the water.
- 5209 Camphor.
- 5210 Refined Camphor.
- 5211 Refined Blumea Camphor.
- 5212 Camphor oil.
- 5213 Blumea Camphor oil.
- 5214 Corks. Made from the root stock of the Cypress.
- 5215 Rattan Shavings.
- 5216 Bamboo " Used in calking the seams of boats.
- 5217 Potash.
- 5218 Liquid Potash.
- 5219-5221 13 Rattan Dish stands.
- 5222 1 " Clothes Beater.
- 5223 3 " Tea trays.
- 5224 3 " Letter "
- 5225 1 Ladies Work tray.
- 5226 1 Bamboo Ladies Work tray.

## GROUP 114.

## APPLIANCES FOR GATHERING WILD CROPS AND PRODUCTS OBTAINED.

- 5227 Mushroom.
- 5228 "Ko Hsiu Mi." A Lichen, used for food.
- 5229-5231 Rosin.

## GROUP 115.

## WORKING OF MINES, ORE BEDS, AND STONE QUARRIES.

- 5232 Set of 38 Marble Cutter's tools.

## GROUP 116.

## MINERALS AND STONES AND THEIR UTILIZATION.

Exhibit  
Number.  
5245

Coal, Kuang Si.

## GROUP 120.

## HUNTING EQUIPMENT.

5247-5248  
5249

2 Rattan Shields—plain and painted.  
Set of 38 Ancient Weapons.

## GROUP 121.

## PRODUCTS OF HUNTING.

5250-5251

Collection of Birdskins—Kingfisher.

## GROUP 122.

## FISHING EQUIPMENT AND PRODUCTS.

5266-5268

Fishing line made from silkworms.

## GROUP 127.

## ETHNOLOGY.

## Specimens of Chinese Writing:

5269-5270

1 Pair Scrolls in *seal characters*, or "Hsiao chuan." These characters were in current use, from the reign of Ch'in Shih Huang Ti (B. C. 225), when they were invented by one of his ministers, Li Ssu, until the Han dynasty (from B. C. 206 to A. D. 35). They are now only used for seals. There is also an older form of seal character found on ancient bronzes, drums, etc., but is now seldom written on paper.

5271-5272

1 Pair Scrolls in *square character*, or "Li shu" introduced under the Han dynasty to replace the seal characters. These characters have been in current use until about A. D., 350. They are now used for writing on scrolls, fans, stone tablets, etc.

5273-5274

1 Pair Scrolls, known as *the clerical style*, or "Ch'iai shu" so called in Chinese from a kind of tree which grows at the grave of Confucius. This handwriting was invented, to replace the less handy square characters, by Wang Hsi Chih, about A. D., 350. Under the Chin dynasty, and has been used ever since for official documents, etc.

Exhibit  
Number.

- 5275-5276 1 Pair Scrolls, are in *grass hand* or "Tsao shu", introduced under the Chin dynasty, about A. D., 350. This grass hand has never been used in official or ceremonious writings, the square characters, and afterwards the clerical style, being the proper form of writing. It was only on account of its being of easier and quicker writing that the grass hand had been adopted for private use. It is now used only for writings on scrolls.
- 5277-5278 1 Pair Scrolls, paper, are in *running hand*, or "Hsing shu." these characters were introduced under the Tang dynasty (A. D., 618 to 906), and being of an easier and quicker writing than the clerical style, have been since in common use for the writing of private letters, drafts, bookkeeping, etc.
- 5279-5280 1 Pair Scrolls, in *manchu characters*, the meaning of which is the same as that of the above scrolls.
- 5324 Life-size figure showing the costume of a Gentleman.
- 5325 Life-size figure showing the dress of a Lady.
- 5326 Buddhistic Fish. Called by the Chinese "Pu yu"—divining fish; used in the recitation of prayers, by the Buddhist priests, for marking time to their incantations.
- 5327-5331 5 Sets of 21 Earthenware figures, representing five theatrical scenes.
- 5332 Set of 8 Earthenware figures, representing a Chinese New Year procession.
- 5341 Crematory Oven. Is a *fac-simile* of the one attached to the Honam Temple at Canton. Cremation is considered, according to the ancient custom, the proper mode of disposing of the bodies of deceased priests, but it is by no means invariably followed; yet, in the case of the laity, where custom does not demand it, it is sometimes, though rarely, adopted.

# EXHIBITED BY MESSRS. SHEWAN, TOMES & CO.— CANTON.

## GROUP 43.

### CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

#### Exhibit Number.

- |      |   |
|------|---|
| 2871 | 1 Matting Loom and accessories, white and dyed straw.                 |
| 2872 | 4 Cocoanut husks. Used for brushing matting.                          |
| 2873 | 1 Bamboo needle. Used for sewing up wrappers.                         |
| 2874 | 1 Knife. Used for splitting the straw.                                |
| 2875 | 1 Knife. Used for cutting the selvedge.                               |
|      | 5 Views Illustrating various processes in the Manufacture of matting. |

#### Matting:

- |      |  |
|------|--|
| 2876 | 1 Roll 110-125 lbs. Seamless white palmed Lintan matting, 40 yards by 1 yard.                      |
| 2877 | 1 Roll 40-45 lbs. Seamless palmed Extra superfine narrow Ningpo fancy matting, 40 yards by 1 yard. |
| 2878 | 1 Roll 110-120 lbs. Seamless palmed fancy matting, 40 yards by 1 yard.                             |
| 2879 | 1 Roll 110-125 lbs. Seamless palmed white Ningpo matting, 40 yards by 1 yard.                      |
| 2880 | 1 Roll Superfine Damask matting, 40 yards by 1 yard.   |

#### MATS.

- |           |                                      |
|-----------|--------------------------------------|
| 2881-2884 | 4 pieces Superfine Fancy.            |
| 2885-2888 | 4 " Colored center.                  |
| 2889-2894 | 4 " Damask.                          |
| 2893-2894 | 2 " Twisted Fancy.                   |
| 2895-2898 | 4 " " Damask, Narrow Ningpo.         |
| 2899-2900 | 2 " Narrow Ningpo, Fancy.            |
| 2901-2904 | 4 " No. 1, Fancy.                    |
| 2905-2906 | 2 " Colored center.                  |
| 2907-2910 | 4 " Damask.                          |
| 2911-2914 | 4 " Twisted, Fancy.                  |
| 2915-2918 | 4 " " Damask, Narrow Ningpo.         |
| 2919-2920 | 2 " Narrow Ningpo, Fancy.            |
| 2931-2930 | 10 " Various fancy matting.          |
| 2931-2934 | 4 " Narrow Ningpo fancy matting.     |
| 2935      | 1 piece, Red check fancy matting.    |
| 2936-2937 | 2 pieces, Damask matting.            |
| 2938      | 1 piece, solid red, colored matting. |
| 2939      | 1 " Olive Kak Chai matting.          |
| 2940      | 1 " Narrow Ningpo twisted matting.   |

## CARPETS.

Exhibit  
Number.

- |      |   |
|------|---|
| 2941 | 1 piece Twisted Damask Narrow Ningpo Carpet, 12 ft. x 12 ft.                          |
| 2942 | 1 piece, white center "perfection," fancy blue check bordered carpet, 12 ft. x 12 ft. |
| 2943 | 1 piece Carpet, with Shewan, Tones & Co.'s flag woven in.                             |

NOTES ON THE MANUFACTURE OF MATS AND  
MATTING.

(By Mr. L. H. Gilman of Messrs. Shewan Tones &amp; Co., Hong Kong and Canton.)

Canton is the center of the matting trade in China. This has increased annually, and is now one of the largest exports of Southern China. The total export in a year now amounts to, roughly, 500,000 rolls.

Lintan and Tungkoon are the chief places of manufacture, the latter place usually supplies all the lower grades, and the former the higher grades. Some of the medium grades are made in, or around about Canton, as well as most of the mats and rugs. Tungkoon is situated on the East River and is distant from Canton about six hours in a launch. Lintan is on the West River, about two days' journey by launch. Cargo boats, however, sometimes take about twenty days owing to the inspections which are made at the various Lekin stations, and also owing to the strong current. The matting is all hand made, two men or women to a loom, with the exception of the Damask looms which require three people. In Tungkoon the dealers give out the patterns and so much straw, to the work people, who take them home and make the matting in their own houses where they have looms fixed up. In Lintan, the largest dealers have their own workshops as also in Canton. The looms used for the manufacture of matting is an upright frame work with a cylinder above and below over which the warps, or hemp strings, run. Then there is a cross piece through which the warps pass and as each straw is placed in the warps with a split of bamboo by the man at the side, who carries the pattern in his head, this cross piece is brought down sharply by the other man, who at the same time turns in the ends of the straw, making the selvedge. The straw is always dyed before weaving. There are, roughly four kinds of matting exported—white, fancy, check and damask.

The length of a roll is 40 yards, and the usual width one yard. The grass used for matting is known by the name of "Arundo mitis." It is cultivated in the lowlands of the Tungkoon districts. There are five different warps. Lintan, Ningpo, Narrow Ningpo, Kak-Chai and mixed. The different grades and qualities are indicated by the weight, the lowest grade weighing 40-45 lbs. and the highest 120-125 lbs., the latter is difficult to obtain, as straw such as is used for this grade is not plentiful.



The finest matting is turned out by the Lintan manufacturers, and three to four rolls can be made in one month on one loom by two men, in Tungkoon nine to ten rolls and in Canton five to six rolls. The straw is cut twice a year for the medium and common grades, namely: in August and October, but for the finer grade matting is cut only once; i. e., October.

The straw is triangular in shape and is split in half with a knife specially made for the purpose. It arrives in Canton dry and cut in half, ready for assortment. The assorting is done by women and children. The different lengths are chosen and placed in separate bundles, the tops and stubs, which are useless, first having been cut off. About 20 per cent is lost in the cutting. In the dyeing process the straw is kept in the dye for three days the first time, and then hung up to dry; when dry it is placed in the dye for a further period of three days; it is then taken out and again dried and when dry is placed for the last time in dye for nine days. This completes the process, and the straw is taken out and dried. Aniline dye is used for the low grades and Sapan-wood, an imported wood, for the high grades.

The hemp used for the warps comes from Tungkoon and also from the Kwang-tung province. About ten pounds are used for one roll. Matting is made in two yard joints; that is, 20 pieces, each of two yards, are joined together to make the 40 yards; or seamless, which is a roll of 40 yards, without seam or joint.

The latter kind is sub-divided into unpalmed and palmed matting.

The process of palming is as follows: The matting when it leaves the loom is hung up over a wooden bar several feet above the ground, and two men, one on either side, smooth the matting downwards with their hands, so as to get it as close together as possible. Four or five yards at least must be made extra if a roll is going to be palmed, that is forty-four to forty-five yards of unpalmed matting makes about forty yards of palmed goods.

This is an expensive piece of work, as it is very slow, two coolies finishing up one roll in one day. The above process renders the matting closer and firmer, and palmed goods always fetch a higher price than the unpalmed. Twisted matting is made mostly in or around Canton.

The straw used is simply two straws twisted together, which gives the matting that cordy look. The twisting was originally done by rubbing two straws together on the knee, but it is now done with a machine that is worked with the foot, a tremendous amount of labor being saved.

It takes four days to make one roll of matting and is more expensive than ordinary fancies. It looks more effective in carpets. Mats are nearly all made around Canton and are exported chiefly to England and the Continent, the demand from America having fallen off during the last few years.

Chinese matting is very durable, although the patterns are not nearly so complicated or attractive as those of other mattings.

# EXHIBITED BY MESSRS. JARDINE MATHESON & CO.— CANTON.

## GROUP 57.

### SILK AND FABRICS OF SILK.

#### Raw Silk Exported to American Market:

Exhibit Number.		Market value per picul Mex. dollars.
3326	2 Skeins—"Gold Dragon;" size 13-15 or 14-16...	940
3327	2 "—" "Gold Lion;" " "	925
3328	2 "—" "Extra Extra A; " "	915
3329	2 "—" " " B; " "	900
3330	2 "—" " " A; " "	880
3331	2 "—" " " B; " "	860
3332	2 "—" "No. 1; " "	850
3333	2 "—" " 2; " "	480
3334	2 "—" "Re-reel, Extra .....	810
3335	2 "—" " " Ordinary .....	790
3336	1 Skein—" " " Common .....	760

#### Raw Silk Exported to Lyons and Europé.

3337	2 Skeins—Extra; size 11-13 .....	960
3338	2 "—" " " " " .....	940
3339	2 "—" "Best 1st class; size 9-11 .....	980
3340	2 "—" " 2nd " " 10-12 .....	920
3341	2 "—" " 2nd " " 18-22 .....	820
3342	2 "—" " 2nd " " 26-30 .....	820
3343	2 "—" " 3rd " " 11-13 .....	840
3344	2 "—" " 3rd " " 13-15 .....	790
3345	2 "—" " 3rd " " 14-18 .....	760
3346	2 "—" " 3rd " " 26-30 .....	750

### WASTE SILK.

3347	Punjam Book, No. 1 .....	200
3348	" " " 2 .....	180
3349	" " " 3 .....	150
3350	" " " 4 .....	136
3351	" Waste .....	123
3352	Gum " No. 1 .....	123
3353	" " " 2 .....	80
3354	Re-reel " .....	140
3355	Filature " .....	140
3356	Yellow " .....	115
3357	Brown Knubbs .....	80

Exhibit Number.		Market value per picul Mex. dollars.
3358	Steam Waste, Open, No. 1.....	150
3359	“ “ “ “ 2 .....	115
3360	“ “ Unopen, No. 1.....	140
3361	“ “ “ “ 2 .....	110
3362	“ “ “ “ 3 .....	90
3363	“ “ “ “ 1½ .....	125

## GROUP 96.

## USEFUL INSECTS AND THEIR PRODUCTS—PLANT DISEASES.

5156	Cocoons “a filer,” Best quality.....	220
5157	“ “ Medium “ .....	200
5158	Pierced Cocoon, Best quality.....	125
5159	“ “ Medium “ .....	115

(One picul equals 133 1-3 lbs.)

## NOTES ON RAW AND WASTE SILK.

(By Monsieur G. Richarme, Silk Inspector of the firm.)

There are so many varieties of silk worms in China that it would take too long to enumerate them all, therefore, we will limit ourselves to describing the two principal kinds, “Taysam” and “Lunjut.” The first named hatch once a year, or, as will be explained further on, twice a year; the latter are used by the Chinese for all their crops which, in China amount to seven. The hatching of the eggs or grains, as they are usually termed, commences in the early part of February, and the cocoons thus produced serve as seed worms. This crop, which the Chinese in their very expressive language call “The grandfather’s crop,” does not produce any silk. These grains are immediately set for re-hatching and without any further manipulation hatched anew. The crop thus obtained is called the “Father,” or “Taysam” crop.

Part of the Taysam cocoons are kept to provide grains for the following year, but the largest portion of it is spun, the silk thus produced having a beautiful gloss and of a fine quality, though rather hard.

The Taysam cocoon is much larger, producing more silk than the Lunjut kind, and is somewhat similar to the Japanese annual variety. Unfortunately, its grains are of a very sensitive nature and any attempt to reproduce it, like the Lunjut variety, would cause serious injury to the breed. Very little silk is made from the Lunjut silk worm.

It is then hatched once more and the result is the “Infant” or first crop. A portion of this grain is set apart for use in the coming year, and the other part produces the second crop, reproduction going on for the crop following up to the seventh, arrived at which stage the grain becomes useless for breeding. With the exception of the “grand-

father", "father" and "infant" crops which hatch naturally, it is necessary to wash the grains with tepid water to induce incubation, the eggs being hatched at the expiration of eight days.

Before they are hatched, mulberry leaves are placed on the cards containing the eggs in order that newly hatched worms may find nourishment at once, these leaves teeming with worms are then gathered and placed on screens. At this stage it is sufficient to feed them twice to three times a day. For eight days the worms feed well, after which period they are overcome by a sort of lethargy, during which they remain almost motionless for 24 hours with their heads raised.

This is designated the sleep or "moulting" because after each sleep the worms cast their skins. The duration of this sleep, as well as the length of time before entering it is greatly influenced by the temperature.

With a sharp, cold temperature they often are 10 days before falling into this state of stupor and this sleep sometimes lasts for four or five days instead of 24 hours.

In general the worms are much more vigorous during cold weather, but great care should be taken that the leaves with which they are fed should be perfectly dry and that they have not suffered from hard frost. The worms sleep four times with intervals of eight days. At the 3rd, and especially at the 4th moulting the worms feed voraciously, when thus feeding they emit a curious sound, which gives one the impression on entering a silk nursery, of the falling of a heavy tropical shower.

Upon the worms approaching the spinning stage they become lighter and transparent, and about six days after the 4th moulting they are ready to begin the construction of their cocoons. They are then placed on bamboo frames pierced with holes.

This system differs a great deal from the twigs of heather employed in Europe, and, although it requires a little more trouble, it is none the less very practical, because it prevents the spinning of "doubles" two worms spinning in common a single cocoon, technically *doublisme*, which produce a smaller quantity of silk; one and a half to two per cent of doubles being the maximum desirable. The worm works from 24 to 30 hours at its cocoon, and three days afterwards the moth makes its appearance, having perforated the pointed end of the cocoons. It lays its eggs (grains) in one day at the end of which it is thrown away; this grain washed as mentioned above, hatches after eight days and the same process again repeated. The rearing of the silkworm or silk husbandry as it may be called, goes on all the year round, and those engaged in it generally devote themselves entirely to this business.

There are a considerable number of filatures run by foreign process and machinery, and "Tsatlées" (silk re-reeled by the old native hand method) have almost entirely disappeared, those that appear on the market being in the shape of re-reels which are all exported to the United States. The output of the filatures has improved considerably in quality, but Canton silk still retains the grave defect of being irregu-

lar in thread and of containing too much "down" or "flue" without being elastic enough; as a set-off to this it is of a remarkable silk lustre. Of late, the silk put on the market by the small spinners which is known as "pacquetoille" (small lots of silk of different weights and kinds collected from various places and made up in a lot), tends to disappear; its quality is often very good, but the standard is very irregular.

### RAW SILK.

The total export from Canton is now about 45,000 bales (of 106 3-4 lbs. each) per annum, and if we take the export for 1902-3 season it is made up more or less as follows: First crop about 2,500 bales; second crop about 7,500 bales; third crop about 12,000 bales; fourth crop about 8,000 bales; fifth crop about 7,800 bales; sixth crop about 7,000 bales. A total of, say, 44,800, being 34,500 bales for Europe and 10,300 bales for the United States. To these figures we must add local consumption, which is difficult to calculate, but which can be put down at an equal quantity.

### WASTE SILK.

The export of waste silk is from 35,000 to 45,000 bales, and the figures for the 1902 and 1903 season may be divided as follows:

	ENGLAND.	MARSEILLAS.	AMERICA.	TOTAL.
	Bales.	Bales.	Bales.	Bales.
Steam Waste.....	17,662	9,157	954	27,773
Punjam Books.....	1,090	60		1,150
Gum Waste.....	536			536
Cocoons (pierced).....	1,675	1,347		3,022
Various.....	617	78		695
	21,580	10,642	954	33,176



## EXHIBITED BY THE GREEN ISLAND CEMENT CO.— CANTON.

### GROUP 116.

#### MINERALS AND STONES AND THEIR UTILIZATION.

Exhibit Number.	
5236	Samples of Limestone.
5237	Samples of Clay.
5238	Samples of Limestone and Clay mixed.
5239	Cement clinker.
5240	Cement.
5342	Photographs illustrating various processes in the manufacture of cement.

## EXHIBITED BY KWONG MEE HONG & CO.—CANTON.

### GROUP 89.

#### PRESERVED MEAT, FISH, VEGETABLES AND FRUIT.

5034-5036	Preserved Rice birds.
5037-5039	" Fish.
5040-5042	" Frogs.
5043-5045	" Fish, "Fa-yu."
5046-5048	" Fish, "Ling-yu."
5049-5054	" Bamboo shoots.
5055-5057	" Ginger.
5058-5060	" Garlic.
5062-5064	" Lichees,
5065-5067	" Pine apples.
5068-5070	" Carambolas.
5071-5073	" Pears.
5073a	" Lung-ngans.

## EXHIBITED BY CHUN KAI YUEN—CANTON.

### GROUP 116.

#### MINERALS AND STONES AND THEIR UTILIZATION.

5241	Antimony, Sulphide of
5242	Antimony, metal, crude, smelted.
5243	Asbestos.
5244	Plumbago.

EXHIBITED BY  
MESSRS. REUTER, BROCKELMANN & CO.—CANTON.

GROUP 14.

ORIGINAL OBJECTS OF ART WORKMANSHIP.

Exhibit  
Number.

- |         |  |
|---------|--|
| 63a     | 1 Bronze Incense burner; made during the Han Dynasty, B. C. 206 to A. D. 25.   |
| 63b     | 1 Bronze Vase, made during the Chow Dynasty, B. C.   |
| 63c     | 1 Bronze Incense burner, made during the Chow Dynasty, B. C. 1122 to B. C. 255.  |
| 63d     | 1 Bronze Incense burner, made during the Han Dynasty, B. C. 206 to A. D. 25.   |
| 63e     | 1 Bronze Urn, made during the Han Dynasty, B. C. 206 to A. D. 25.  |
| 63f     | 1 Bronze Vase, made during the Han Dynasty, B. C. 206 to A. D. 25.   |
| 63g     | 1 Bronze Incense burner, made during the Han Dynasty, B. C. 206 to A. D. 25.   |
| 63h     | 1 Bronze Vase, made during the Chow Dynasty, B. C. 1122 to B. C. 255. This vase bears an inscription of which the following is a translation:<br>"Dedicated to His Imperial Majesty the Emperor, on the first day of the cycle. Ting Hoi<br>"by Pak Wo in humble recognition of favors<br>"and assistance rendered to my people. This<br>"vase has to be preserved forever (10,000 years)<br>"and is to be carefully looked after by our future<br>"generations. |
| 63i     | 1 Bronze Vase, made during the Chow Dynasty, B. C.   |
| 63j-64k | 2 Bronze Miao-tsze Drums.  |

These drums are supposed to be from 2,000 to 3,000 years old; they were unearthed in February and November, 1903, respectively, in the province of Kwangsi, near those places which are still occupied by the independent Miao-tsze tribes. A volume which should prove very interesting to archologists has been written on the subject of these drums by Professor Franz Heger, K. K. Regierungsrath and Director of the Anthropological-Ethnographical Section of the Court Museum at Vienna, under the title of "Alte Metalltrommeln aus Sud-ost Asien."

**EXHIBITED BY O. SPANDAU—CANTON.****GROUP 14.****ORIGINAL OBJECTS OF ART WORKMANSHIP.**

- 63l            1 Bronze Incense burner, representing a unicorn, made during the Han Dynasty B. C. 206 to A. D. 25.
- 63m           1 Bronze Miao-tsze Drum,
- 63n           1 Bronze Miao-tsze Drum.
- 63o           1 Bronze Miao-tsze Drum. This drum bears an inscription on the inside, of which the following is a translation:
- “I, together with my friends, Li Kwan and Ishang on the fifth moon of the 3rd year of the Cycle Ting Tsz present (this drum) to Chow Yao Cheung, and Sing Sai Kam as a token of affection, trusting that they may remain young for a long time to come, and that they may always keep in good health. Please hand this drum over to your successive generations in order that they may carefully preserve it.”
- 

**EXHIBITED BY L. ALBERT—CANTON.****GROUP 1.****SCULPTURE.**

- 64-65        2 Carved Tusks, on carved blackwood stands.
- 

**EXHIBITED BY MESSRS. DEACON & CO.—CANTON.****GROUP 14.****ORIGINAL OBJECTS OF ART WORKMANSHIP.**

- 3130a        1 Antique Porcelain Vase, red and blue Arabesque, 25 in. high, made during the Ming Dynasty, A. D. 1368 to 1628.
- 

**EXHIBITED BY CHEONG WOO—CANTON.****GROUP 60.****FURS AND SKINS.**

- 5252-5261    10 Tiger skins.
- 5262-5265    4 Panther skins.

## EXHIBITED BY WING CHEONG &amp; CO.—CANTON.

## GROUP 9.

## PAINTINGS AND DRAWINGS.

- 75 Dozens Pictures—water-color painting on Pith Paper—called "Rice Paper."
- 18 Oil painted Mother-of-pearl Shells.
- 1 Set Paintings on Silk.

## GROUP 11.

## SCULPTURE.

## Carved Ivory Ware:

- 3 Elephant Tusk.
- 9 Balls.
- 13 Card Cases.
- 1 Brush.
- 13 Mirror.
- 8 Glove stretcher.
- 3 Pin Cases.
- 22 Sets Chessmen.
- 14 Shoe horns.
- 53 Napkin rings.
- 12 Photo frames.
- 18 Paper Cutters.
- 3 Umbrella handles.
- 37 Combs.
- 1 Set Dominoes.
- 25 Boxes.
- 2 Sets Billiard Balls.
- 2 Toilet set—each 5 pieces.
- 2 " " " 6 "
- 192 Wire phoenix (ornament.)
- 5 Carved Bamboo Figures.
- 1 " " Boat.
- 1 " " Incense Stick Holder.
- 1 " " Pencil Stand.
- 1 " " Cup.
- 2 " " Animals.
- 13 " Rhinocerus horn Cups.
- 1 " Tortoise-shell Fan.

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

## Ancient Bronze Ware:

- 2 Lions.
- 83 Vases.

- 49 Censers.
- 65 Images.
- 4 Drums.
- 6 Pitchers.
- 1 Boat.
- 6 Cups.
- 3 sets Censers and Vases—5 pieces each set.
- 9 Offering Cups.
- 1 Ink Well.
- 42 Ornaments.

#### Ancient Cloisonne Ware:

- 2 Lions.
- 51 Vases.
- 6 Censers.
- 12 Pitchers.
- 2 Sets Censers and Vases.
- 1 Tea Set—3 pieces.
- 2 Flower pots.
- 10 Sets Toilet sets—7 and 8 pieces.
- 1 Hanging plate.
- 2 Toilet dishes.
- 24 Card Trays.
- 4 Canisters.
- 4 Bowls.
- 2 Candlesticks.
- 5 Screens carved black wood frames.

#### Carved Jadestone Ornaments:

- 39 Vases.
- 5 Pitchers.
- 3 Plates.
- 14 Sets Censer and Vases.
- 5 Bowls.
- 1 Fruit.
- 4 Standing plates.
- 6 Screens.
- 3 Mountains.
- 32 Cups.
- 1 Vegetable.
- 1 Set Lambs.
- 1 Dog.
- 2 Figures.
- 80 Watch Charms.
- 1 pair Bracelets.
- 1 Pen Vase.
- 9 Ink Wells.
- 2 Horses.
- 12 Boxes.
- 1 Butterfly.



- 2 Figure with bird.
- 1 Pin tray.
- 1 Flower basket.
- 3 pairs Chop Sticks.
- 50 Snuff boxes.

#### Ancient Porcelain Ware:

- 136 Vases.
- 12 Urns.
- 5 Screens.
- 44 Bowls.
- 15 Cups.
- 7 Pen Vases.
- 1 Ink Well
- 4 Censers.
- 2 Pots.
- 2 Flower holders.
- 14 Plates.
- 2 Jars.
- 32 Ornaments.
- 1 Flower basket.
- 46 Figures.
- 1 Pen rack.
- 3 Boxes.

#### GROUP 30.

#### SILVERSMITH'S AND GOLDSMITH'S WARE.

##### Silverware Articles:

- 6 Water Kettles.
- 8 Champagne Cups.
- 38 Flower Bowls.
- 50 Finger Bowls.
- 3 Tea sets—4 pieces.
- 2 “ “ —8 “
- 37 “ “ —3 “
- 2 Large Screens.
- 92 Small “
- 4 Pitchers.
- 41 Flower holders.
- 22 Candle sticks.
- 6 Bread baskets.
- 1 Set Cigar lighter and smoke articles.
- 2 Butter Dishes.
- 16 Sets Cruet Stand.
- 7 Sugar Tongs.
- 22 Mustard Pots.
- 50 Salt Cellars.
- 43 Cups.
- 192 Wire Ornaments, Phoenix.

- 37 Plates.
- 57 Mugs.
- 10 Flower Pots.
- 20 Flower Vases.
- 12 Flower Plates.
- 4 Silver Tea sets.
- 2 " Tea pots.
- 5 Sets Children's Knife, fork and spoon.
- 6 " Fish fork and knife.
- 7 Doz. Fruit Knives and forks.
- 8 Cups.
- 24 Scent Bottles.
- 6 Button Hooks.
- 1 Handkerchief box.
- 4 Pin Cushions.
- 4 Mounted Ivory combs.
- 38 Umbrella handles.
- 27 Cane Knobs.
- 34 Pin holders.
- 4 Pen trays.
- 1 Large Dragon Boat.
- 10 Small " "
- 2 Sets Palaces.
- 2 " Temples.
- 1 " Pagoda.
- 2 " Eight articles.
- 72 Boats.
- 70 Chairs.
- 2 Sets Marriage displays.
- 2 " Court trials.
- 18 Grass hoppers.
- 4 Pagodas.
- 24 Jinrikshaws.
- 2 Sedan Chairs.
- 2 Round Banets.
- 2 Fans.
- 18 Water pipes.
- 30 Tables.
- 4 Houses.
- 12 Beds.
- 68 Pepper Boxes.
- 9 Canisters.
- 36 Napkin Rings.
- 14 Egg Cups.
- 4 Set Comb and Brush.
- 28 Match Cases.
- 4 Ladles.
- 34 Liquor Cups.
- 12 Cups and Saucers.
- 1 Cocktail shaker.

- 2 Cigar lighters.
- 24 Safety Match Cases.
- 6 Tooth pick holders.
- 15 Hand glasses.
- 18 Photo frames.
- 18 Powder boxes.
- 82 Cigarette Cases.
- 37 Card Cases.
- 14 Purses.
- 44 Belts.
- 97 Belt buckles.
- 11 Hair pin boxes.
- 5 Match case with tray.
- 4 Glove boxes.
- 12 Ink Stands.
- 4 Blotter Holders.
- 25 Doz. Tea spoons.
- 1 " Table "
- 14 pcs. Sugar "
- 2 Doz. Fish Knives.
- 2 " " forks.
- 12 Butter Knives.

## GROUP 31.

## JEWELRY.

## Gold Ware:

- 6 Gold Locket.
- 8 Ladies' long chains.
- 28 Rings.
- 10 Necklaces.
- 48 Watch charms.
- 94 Pins.
- 53 Bracelets.
- 57 Brooches.
- 1 Large Pearl.
- 53 pairs Sleeve Link Buttons.

## Silver Ware:

- 66 Bracelets.
- 20 Brooches.
- 472 Watch Chain Charms.
- 138 Menu Stands.

## GROUP 34.

## FANCY ARTICLES.

- 1 Lacquered Cabinet, carved.
- 1 " Wheel box "
- 2 " Trays "
- 16 " Boxes "
- 1 " Vase "

## GROUP 38.

## OFFICE AND HOUSEHOLD FURNITURE.

2	Cabinet,	Blackwood carved.	
1	Corner stand	" " "	
21	Flower stands	" " "	
2	Tables	" " "	with Bronze top.
3	Stools	" " "	" Marble "

## GROUP 45.

## CERAMICS.

5	Porcelain Tea Sets—	27 pieces.
10	" " " —	15 "
3	" Dinner " —	82 "

## GROUP 55.

## THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

79	pieces	Grass Cloth, white.
41	"	" " Blue,
8	"	" " Embroidered Curtains.
5	"	" " " Bed Covers.
13	"	" " " Table "
65	"	" " " Centre pieces.
223	"	" " " Tea Cloth.
14	doz.	" " " Napkins.
170	"	" " " Plate Doylies.
10	"	" " " Dresses.
36	"	" " " Blouses.

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

22	Satin Embroidered Curtains.
18	" " Bed covers.
15	" " Table "
19	" " Banets.
60	" " Cushion covers.
21	Silk " Table "
23	Doz. Silk Handkerchiefs.
87	Crape Shawls (Large.)
30	" " (Small.)
1	Pongee Silk Embroidered Curtain.
2	Crape Embroidered Dresses.
98	Rolls Canton Silk.
6	" " " Figured.
16	" " Gauze.
21	" " Crape.

12		Silk embroidered	Chinese Flags.
23		"	Children hats.
37	Pairs	"	Ladies' shoes.
2		"	Shoulder covers.
16		"	Chinese ladies' skirts.
36		"	Sleeves.
2		"	Banets.
3		"	Bed covers.
4		"	Dress patterns.
9	Sets	"	Chair covers.
2		"	Mirror covers.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

- 40 Silk Embroidered folding fans, Carved Ivory frames.
- 88 Silk Embroidered folding fans, Carved Sandalwood frames.
- 42 Silk Embroidered folding fans, Carved Lacquered frames.
- 846 Round Silk Embroidered fans, Lacquered frames.

## EXHIBITED BY WAH HING LUNG—CANTON.

## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

Exhibit  
Number.

- 1422 1 Silver wine jug, engraved figures.
- 1423-1424 2 Silver flower pots, engraved figures.
- 1425-1426 2 Silver bowls, engraved figures.
- 1427-1429 3 Silver bowls, dragon pattern.
- 1430 1 Silver bowl, with lion head handles.
- 1431 1 Silver tea set, comprising milk jug, tea pot, sugar basin, sugar tongs, chrysanthemum pattern.
- 1432 1 Silver tea set, comprising milk jug, tea pot, sugar basin, sugar tongs, engraved figures.
- 1433 1 Silver tea set, comprising milk jug, tea pot, sugar basin, sugar tongs, bamboo and cherry blossom pattern.
- 1434 1 Silver tree, with 80 birds.
- 1435-1436 2 Silver vases, flower pattern.
- 1437-1438 2 Silver vases, engraved figures.

## GROUP 44.

## UPHOLSTERER'S DECORATION.

- 3189 One pair lanterns, glass, painted, carved blackwood frames.



## EXHIBITED BY TAK LOONG—CANTON.

## GROUP 45.

## CERAMICS.

Exhibit  
Number.

2960	1 Set Porcelain Dinner Service—152 pieces	Green and Gold pattern, comprising:
2960	4 Vegetable dishes.	1 Gravy dish.
	2 sets of 3 Dishes.	1 Fish “
	2 Gravy bowls.	2 Sauce boats.
	3 Pickle dishes.	1 Tureen.
	1 Salad bowl.	2 Fruit dishes.
	4 Fruit stands.	1 Coffee pot.
	1 set of 5 Fruit dishes.	1 Tea “
	12 Coffee cups and saucers.	1 Butter dish.
	2 Soup plates.	1 Sugar bowl.
	2 Cheese “	1 Milk jug.
	1 Coffee cups and saucers.	12 Butter plates.
	1 Tea “ “ “	12 Fruit “
	1 set of 7 Meat dishes.	
2961-2974	14 Porcelain Punch Bowls—Green and Gold pattern.	
2975-2986	12 “ Card plates “ “ “ “	
2987	1 set of 3 Porcelain Pickle dishes—Green and Gold pattern.	
2988	1 Porcelain Salad bowl—Green and Gold pattern.	
2989	1 set of 5 Porcelain Fruit dishes—Green and Gold pattern.	
2990	1 doz. Coffee cups and saucers—Green and Gold pattern.	
2991-2992	2 sets of 4 Soup plates— “ “ “ “	
2993-2996	4 “ Porcelain Cheese plates— “ “ “ “	
2997	1 “ of “ Coffee cups and saucers—Green and Gold pattern.	
2998	1 “ “ 7 “ Meat dishes—Green and Gold pattern.	
2999-3000	2 “ “ Fruit “ “ “ “ “	
3001	1 doz. “ Bread and butter plates—Green and Gold pattern.	
3002-3005	4 “ Vegetable dishes, square—Green and Gold pattern.	
3006-3009	4 “ Fruit stands—Green and Gold pattern.	
3010-3011	2 doz. “ Tea cups and saucers—Green and Gold pattern.	
3012-3013	2 “ “ Coffee cups and saucers—Green and Gold pattern.	
3014-3017	4 sets “ Plates—Green and Gold pattern.	
3018-3019	2 pieces “ Tea pots, round—Green and Gold pattern.	

Exhibit Number.			
3020-3021	2 sets	"	Tea service, containing tea pot, Sugar Basin and milk Jug.
3022	1 doz.	"	Fruit plates, large—Green and Gold pattern.
3023	1 set	Porcelain Dinner Service—152 pieces, comprising :	
	1 doz.	Soup Plates.	2 Sauce boats.
	1 "	Dinner "	1 set of 3 Pickle dishes.
	1 "	Cheese "	1 Salad bowl.
	1 "	Coffee cups and saucers.	4 Fruit stands.
	1 "	Tea cups and saucers.	1 set of 5 Fruit dishes.
	1 set of 7	Meat Dishes.	1 doz. Coffee cups and saucers.
	1	Gravy Dish.	1 Coffee pot.
	1	Fish "	1 Tea "
	1	Tureen "	1 Butter dish.
	2	Sauce boats.	1 Sugar bowl.
	1	Fruit dish.	1 Milk jug.
	1	" "	1 doz. Butter Plates.
	4	Vegetable dishes.	1 " Sweetmeat plates.
	2 sets of 3	Dishes.	
3024	1 doz.	Porcelain Soup plates,	Butterfly pattern.
3025	1	" "	Dinner " " "
3026-3029	4	" "	Cheese " " "
3030	1	" "	Coffee cups and saucers, Butterfly pattern.
3031	1	" "	Tea cups and saucers, Butterfly pattern.
3032	1 set of 7	"	Meat dishes, Butterfly pattern.
3033-3034	2	Fruit	" " "
3035	1 set of 3	Pickle	" " "
3036	1	Salad bowl,	" " "
3037	1 set of 5	Fruit dishes,	" " "
3038	1 doz.	Coffee cups and saucers,	Butterfly pattern.
3039	1	" Butter plates,	" "
3040-3049	10	Porcelain Punch bowls,	" "
3050-3051	2 doz.	" Tea cups and saucers,	" "
3052-3055	4	" Dinner plates,	" "
3056-3059	4	" Vegetable dishes, square,	Butterfly pattern.
3060-3063	4	" Fruit stands	" "
3064-3065	2	" Tea pots, round	" "
3060-3067	2 sets	" "	services, containing Tea pot, Sugar Basin and Milk Jug. Butterfly pattern.
3068	1 doz.	Sweet meat plates,	Butterfly pattern.
3069-3090	22	Porcelain Card plates,	" "
3091-3093	3	" Punch bowls,	" "
3094	2	" Vases, figures in relief,	24 in. high.
3095	2	" " " " " "	on yellow ground, 27 in. high.

3096	2	Porcelain Vases, flower pattern, on blue ground, 24 in. high.
3097	2	" " landscape, square pattern, 26 in. high.
3098	2	" colored dragons, on black ground, 22 in. high.
3099	2	" country scene, on white " 24 in. high.
3100	2	" Vases, figures in relief, 18 in. high.
3101	2	" " hawthorn pattern, 18 " "
3102	2	" " landscape, on blue ground.
3103	2	" " light blue arabesque, 15 in. high.
3104	2	" " figures on red ground, 18 in. high.
3105	2	" " flat, figures, 18 in. high.
3106	2	" " painted animals, on white ground, 18 in. high.
3107	1	" Vase, figures and dragon in relief, 24 in. high.
3108	1	" " landscape pattern, 18 in. high.
3109	1	" " blue figures, on white ground, 18 in. high.
3110	1	" " colored dragons, on bronze ground, 15 in. high.
3111	2	" Vases, green and gold, square pattern, 24 in. high.
3112	1	" Jar, in relief, on yellow ground, 13 in. high.
3113-3114	2	" Fish bowls, colored figures 16 in. in diameter.
3115-3116	2	" Fish bowls, blue dragon and flowers, on white ground, 24 in. in diameter.
3117-3118	2	Porcelain fish bowls, craquele, blue flowers, 24 in. in diameter.
3119-3120	2	Porcelain fish bowls, arabesque, 28 in. in diameter.
3121	1	Umbrella stand, bamboo pattern, green and gold, 24 in. high.
3122	1	Umbrella stand, old craquele, blue and brown, 34 in. high.
3123	1	Umbrella stand, dragon, on white ground, old craquele, 24 in. high.
3124	1	Umbrella stand, dragon and flowers, 24 in. high.
3125	1	Placque, colored dragons, 21 in. in diameter.
3126	1	Placque, colored flowers, 16 in. in diameter.
3127	1	Placque, green dragons, on yellow ground, 14½ in. in diameter.
3128	1	Placque, butterfly and flower pattern, 12 in. in diameter.
3129	1	Placque, flower pattern, 18½ in. in diameter.
3130	1	Placque, flower pattern, 18½ in. in diameter.

## EXHIBITED BY KWONG CHEONG TAI—CANTON.

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

Exhibit  
Number.

- 110 2 Ancient Porcelain Vases, manufactured during the reign of Emperor Kien Lung, A. D., 1736-95.
- 111 1 Ancient Porcelain Vase, blue on white ground, manufactured during the reign of Emperor Kien Lung, A. D. 1736-95.
- 112 1 Ancient Porcelain Vase, Blue on white ground, manufactured during the reign of Emperor Yung Ching, A. D. 1723-35.
- 113 1 Porcelain Vase, pattern about 100 years old.
- 114 1 " " Blue and Red. Manufactured during the reign of Emperor Yun Ching, A. D. 1723-35.
- 115 1 Porcelain Vase, Pale blue.
- 115a 1 " " Sang-de-boeuf.
- 116 1 " " Blue and Red.
- 117 1 pair Vases, Hexagonal shape. Flowers on Sang-de-boeuf ground.
- 118 1 pair Vases, Crackle. Manufactured during the reign of Emperor Kien Lung, A. D., 1736-95.
- 119 1 pair Vases, Blue flowers on white ground.
- 120 1 " " lions on white ground.
- 121 1 Ancient Porcelain Bowl. Sang de boeuf, manufactured during the reign of Emperor Kang Hsi, A. D., 1662-1722.
- 122 1 Ancient Porcelain Bowl, Blue figures on white ground. Manufactured during the Ta-Ming Dynasty, A. D., 1368-1628.
- 123-124 2 Ancient Porcelain Bowls, Arabesque, Manufactured during the reign of Emperor Kien Lung, A. D., 1736-95.
- 125-127 3 Ancient Porcelain Bowls, Blue on white ground.
- 128 1 " " white painted in various colors, Manufactured during the reign of Emperor Tung Chih, A. D., 1862-74.
- 129 1 Ancient Porcelain Bowl, Dark blue, embossed. Manufactured during the reign of Emperor Kien Lung, A. D., 1736-95.
- 130 1 Ancient Porcelain Bowl, Red and gold, white medallion.
- 131 1 Ancient Porcelain Bowl, Old crackle.
- 132 1 " " stamp bowl, Blue dragon on white ground. Manufactured during the reign of Emperor Wan Li, A. D., 1573-1619.

Exhibit Number.	
133-137	5 Porcelain Plates, Blue dragon on yellow ground.
138	1 " Plate, Colored figures on white ground. Manufactured during the reign of Emperor Tung Chih, A. D., 1862-74.
139	1 Porcelain Plate, Painting on white ground.
140	1 " Urn, Pea-green, with blackwood stand.
141	1 " " Sang-de-boeuf.
142	1 " Pen-stand, Blue and white.
143	1 " " Red dragon on white ground.
3152	1 Ancient Earthenware Vase, fish pattern.
3153-3155	3 " " Figures.
51	2 " Bronze Lions, on carved blackwood stands.
52	1 " " Vase, " " " "
53-56	4 " " Urns, " " " "
57-58	2 " " Idols, " " " "
1489-1490	2 pairs Cloisonné Vases, Square. Various colors on blue ground, with blackwood stands.
1491	1 pair Cloisonné Vases, Double diamond shape, Flow- ers and Birds on blue ground, with blackwood stands.
1492	1 pair Cloisonné Vases, Flowers and Birds on blue ground, with blackwood stands.
1493	1 pair Cloisonné Vases, Colored flowers on blue ground with gilt handles, bird shape, on black- wood stand.
1494	1 pair Cloisonné Vases, Square, Various colors on blue ground, with gilt dragon handles, on blackwood stands.
1495	1 pair Cloisonné Vases, Fancy pattern, on blue ground, with blackwood stands (22½ ins. high.)
1496	1 pair Cloisonné Vases, Bamboo, Lotus and flowers on black ground, with blackwood stands.
1497	1 pair Cloisonné Vases, Square, Fancy pattern and bats on blue ground (7¾ ins. high.)
1498-1502	5 pairs Cloisonné Vases, Flowers on blue ground.
1503	1 pair Cloisonné Vases, Red, white and blue dragon on blue ground, with blackwood stands.
1504	1 pair Cloisonné Vases, Red and blue medallion.
1505	1 pair Cloisonné Vases, Flowers on blue ground, with blackwood stands.
1506-1507	2 pairs Cloisonné Vases, Flowers on blue ground, with gilt lion head handles, on blackwood stands.
1508	1 pair Cloisonné Vases, Fancy colors, on blue ground.
1509	1 pair Cloisonné Vases, Phoenix and flowers on blue ground, with blackwood stands.
1510	1 pair Cloisonné Vases, Red and yellow dragons on blue ground, with blackwood stands.
1511	1 pair Cloisonné Vases, Colored flowers on green ground, with blackwood stands.



Exhibit  
Number.

- |           |   |
|-----------|---|
| 1512      | 1 pair Cloisonné Vases, Colored flowers on blue ground, with blackwood stands.                |
| 1513      | 1 pair Cloisonné Vases, Fruit in relief on blue ground, with blackwood stands.                |
| 1514      | 1 pair Cloisonné Vases, Square, flowers on back ground, with blackwood stands.                |
| 1515      | 1 pair Cloisonné Vases, Blue, with gilt dragon handles, on blackwood stands.                  |
| 1516-1518 | 3 pairs Cloisonné Vases, Fancy pattern on blue ground, with blackwood stands.                 |
| 1519      | 1 pair Cloisonné Vases, Lily flowers on gilt ground, with blackwood stands.                   |
| 1520      | 1 pair Cloisonné Vases, green dragon on red ground, with blackwood stands.                    |
| 1521-1523 | 3 pairs Cloisonné Vases, Flowers on blue ground, with blackwood stands.                       |
| 1524      | 1 pair Cloisonné Vases, Red dragon, on green ground, with blackwood stands.                   |
| 1525-1526 | 2 pair Cloisonné Vases, Red dragon on blue ground, with blackwood stands.                     |
| 1527      | 1 pair Cloisonné Vases, Blue flowers on pink ground.  |
| 1528-1530 | 3 pairs Cloisonné Vases, Flowers on blue ground.  |
| 1531      | 1 pair Cloisonné Vases, Flowers on black ground.  |
| 1532-1533 | 2 Cloisonné Fish Bowls, Colored flowers on blue ground.                                       |
| 1534      | 1 pair Cloisonné Water Carafes, green dragon on red ground.                                   |
| 1535      | 1 pair Cloisonné Water Carafes, Red dragon on green ground.                                   |
| 1536      | 1 pair Cloisonné Pitchers, Red, black and yellow dragons on blue ground, with dragon handles. |
| 1537-1538 | 2 Cloisonné Fruit Boxes, white dragon on blue ground.   |
| 1539-1540 | 2 Cloisonné Fancy boxes, Flowers on blue ground on covers.                                    |
| 1541-1542 | 2 Cloisonné Fancy boxes, Vase pattern on blue ground on covers.                               |
| 1543-1546 | 4 Cloisonné Urns, Fancy pattern on blue ground.   |
| 1547-1548 | 2 Cloisonné Urns, Fancy pattern on blue ground, with elephant head handles.                   |
| 1549-1552 | 4 Cloisonné card plates, Flowers on blue ground.  |
| 1553-1554 | 2 " " " Lotus pattern on blue ground.   |
| 1555-1556 | 2 " " " Chrysanthemum pattern on blue ground.   |
| 1557-1558 | 2 " " " Cherry blossom pattern on blue ground.  |
| 1559-1560 | 2 " " " Bat and flower pattern on blue ground.  |

Exhibit  
Number.

85	1 pair	Bamboo Hangings, dragon pattern.
86	1	" Crystal Vase.
87	1	" Penstand.
88	1	" Water pot.
89	1	" Jadestone Elephant.
90	1	" " Bowl, on carved blackwood stand.

## GROUP 34.

## FANCY ARTICLES.

1930	1	Red lacquered Cabinet, engraved.
1930a	10	Carved Blackwood Photo frames.

## GROUP 38.

## OFFICE AND HOUSEHOLD FURNITURE.

2603-2604	6	Carved blackwood Cabinets, inlaid with mother-of-pearl.
2609-2615	7	Carved blackwood Cabinets.
2616-2619	4	" " Tables, cloisonné tops, inlaid with mother-of-pearl.
2620-2630	11	" " Tables, marble tops, inlaid with mother-of-pearl.
2631-2641	11	" " Tables, marble tops.
2642-2644	3	" " "
2645-2650	6	" " Tea tables, with trays.
2651-2652	2	" " Chess " marble squares.
2653-2654	2	" " Desks.
2655-2674	14	" " Stools, marble seats.
2675-2681	7	" " Easy chairs.
2682-2683	2	" " " marble seats and backs, inlaid with mother-of-pearl.
2684-2687	4	" " Chairs, embroidered backs, inlaid with mother-of-pearl.
2688-2691	4	" " Chairs, inlaid with mother-of-pearl.
2692-2699	8	" " " porcelain backs, marble seats, inlaid with mother-of-pearl.
2700-2703	4	" " Teapoys, marble tops, inlaid with mother-of-pearl.
2704-2707	4	" " Arm chairs, dragon designs.
2708-2709	2	" " Settees.
2710	1	" " Sofa.
2711-2712	2	" " Cupboards, triangular shape.
2713-2714	2	" " Pagodas, 5 stories, inlaid with mother-of-pearl.

Exhibit  
Number.

- 2715 1 Blackwood Couch, marble surface back decorated with mother-of-pearl.
- 2716-2721 1 Blackwood and marble table, 1 Blackwood spittoon, 2 Blackwood stools, 2 Rattan Pillows, 2 Rattan Cushions, for above couch.
- 2722-2781 60 pairs Carved Blackwood stands with cloisonné, porcelain and marble tops.
- 2782-2797 8 pairs Carved Blackwood Stools, tub shape, with marble seats, inlaid with mother-of-pearl.

## GROUP 44.

## UPHOLSTERER'S DECORATIONS.

- 2510 1 Carved blackwood table Screen, Red lacquer center.
- 2511 1 " " " " Porcelain "
- 2512-2514 3 " " " Screens, " "
- 2515-2516 2 " " " " figures in relief.
- 2584 1 " " screen (5 leaves) embroidered Satin panels.
- 2585 1 " " screen (4 leaves) embroidered Satin panels and inlaid with mother-of-pearl.
- 2586-2588 3 " " Screens (4 leaves) embroidered Satin panels.
- 2589 1 " " Screen (5 leaves) embroidered Satin panels.
- 2590-2591 2 " " Screens, Satin embroidered panels.
- 2592 1 " " Screen, (8 leaves) cloissoné panels, inlaid with mother-of-pearl.
- 2593-2594 2 " " Table Screens, cloissoné panels, inlaid with mother-of-pearl.
- 2595-2596 2 " " Fire Screens (4 leaves) porcelain panels, inlaid with mother-of-pearl.
- 2597-2598 2 Large Mirrors in Carved blackwood frames and stands, inlaid with mother-of-pearl.
- 2599-2602 4 Dinner Gongs, on carved blackwood stands.

## GROUP 127.

## ETHNOLOGY.

- 5334 Set of 14 Wooden Figures. These figures represents a theatrical scene called "The Fairy Rewards with a Son." They consist of a fairy with the babe in her arms, six sister fairies, a "Chuang Yuan" (the holder of the highest literary degree in the Empire), two title-board bearers, one canopy-bearer, one fan-bearer and two gong

Exhibit  
Number.

beaters. This scene often precedes a Chinese play. The fairy and child, attendants, and fan-bearer come on the stage and meet the Chuang Yuan returning from the examination, to whom the fairy presents the child as his heaven sent reward. The "Chuang Yuan" is preceded by the title-board and canopy bearers, and two gong beaters.

5335 Figure of the "Goddess of Mercy."

5336 Figure of an idol "Lo Pu."

5337 Figure of an idol "King of Hades."

5338 Figure of an idol "Kuei Sing."

"God of Literature." During the triennial examinations held at the Capitol (Peking) the following play is represented: Four men come on the stage and write essays. "Kuei Sing" points at the head of one with a red pencil and makes him the "Chuang Yuan," the first scholar of his year in the Empire. He also points at two others, designates them as second and third scholars. The fourth man gets no degree. "Kuei Sing" is represented with a book in his hand on which is written four characters, meaning "Heaven Decides Literary Success."

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## EXHIBITED BY CAPTAIN THOMAS—CANTON.

### GROUP 96.

#### USEFUL INSECTS AND THEIR PRODUCTS.

Exhibit  
Number.  
5155

Collection of Butterflies.

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## EXHIBITED BY F. W. CAREY—CANTON.

### GROUP 127.

#### ETHNOLOGY.

147a

Series of 68 photographs, illustrating the costumes and customs of the natives of Southwest Yunnan and the Shan States.

## EXHIBITED BY WASSIAMULL, ASSOMULL—CANTON.

## GROUP 9.

## PAINTINGS AND DRAWINGS.

Exhibit  
Number.

- |       |   |
|-------|---|
| 34-50 | 11 pairs Paintings in oil on shells, on blackwood stands. |
|-------|---|

## GROUP 11.

## SCULPTURE.

- |         |  |
|---------|--|
| 92      | 1 Carved Ivory Tusk, on silver stand.        |
| 93-100  | 9 Concentrical balls.                        |
| 102-105 | 4 sets Billard balls.                        |
| 2183    | 2 " Ornaments, concentrical balls in center. |
| 106-109 | 4 " Chessmen.                                |

## GROUP 28.

## STATIONERY.

- |         |  |
|---------|--|
| 558-569 | 12 Mother-of-Pearl Penholders.         |
| 570-581 | 12 Silver Penholders.                  |
| 570-581 | 12 Mother-of-pearl Penholders.         |
| 545-557 | 13 Ivory Paper knives, carved handles. |

## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

- |         |   |
|---------|---|
| 673     | 1 Silver Fish Knife and fork.                 |
| 821     | 1 " Tea set (9 pieces), dragon designs.       |
| 822     | 1 " " (4 pieces), " "                         |
| 823-831 | 9 pairs Silver Flower vases, various designs. |
| 832-834 | 3 " " Candle sticks, " "                      |
| 835-840 | 6 sets " Cruet stands, " "                    |
| 841-844 | 4 Silver Bowls, Dragon pattern.               |
| 845-848 | 4 " " " " open work.                          |
| 849     | 1 " Bowl, " Bamboo and cherry pattern.        |
| 850     | 1 " " Chrysanthemum pattern, open work.       |
| 851     | 1 " Punch Bowl, Dragon pattern.               |
| 852-853 | 2 " Prize Cups, " " and fish pattern          |
| 854-855 | 2 " " " Bamboo pattern.                       |
| 856-858 | 3 " " Dragon " "                              |
| 859-860 | 2 " Cigar Ash Trays.                          |
| 861-878 | 18 " Card cases, Dragon and flower pattern.   |
| 879-880 | 2 " Plates, Flower pattern, open work.        |
| 881-882 | 2 " " Chrysanthemum pattern.                  |
| 883-884 | 2 " " " "                                     |



Exhibit Number.		
885	1	" Milk Jug, Fancy pattern.
886-888	3	" Mugs, Dragon and figure pattern.
889-892	4	" Flower boats.
893-898	6	" Guard Boats.
899-900	2	" Dragon Boats.
901	1	" Ornament, Representing Chinese Court Scene.
902	1	" " " " Marriage Procession
903	1	" " " " Funeral " "
904-905	2	" Ornaments, " Inland Native costumes.
906-910	5	" Mandarin chairs.
911-918	8	" Sofas.
919	1	" Necklace, Fancy pattern.
920-921	2 pairs	Silver Official fans.
922-923	2	" " canopy.
924	1	Silver Water Kettle, Dragon pattern.
925-926	2	Sets silver Ancient weapons.
927-928	2	Silver Rest Houses.
929-931	3	" Fishermen.
932-937	6	" Junks.
938-943	6	" Sampans.
944-949	6	" Lamps.
950-955	6	" Cane Tops.
956-957	12	" Chinese Chairs.
968-977	10	" Mountain Chairs.
978-987	10	" Chairs.
988-989	2	" Long Chairs.
990-995	6	" Jin Rickshaws.
996-999	4	" Screens.
1000-1003	14	" Salt Cellars.
1014-1015	2	" Flowers in pots, with stands.
1016-1019	4	" Pagodas.
1020-1023	4	" Pepper boxes, Vase pattern.
1024-1032	9	" Pouches.
1033-1038	6	" Match Boxes.
1039-1044	6	" Snuff " "
1045-1046	2	" Pin " "
1047-1048	6	" Puff " "
1053	1	" Tea Set (4 pieces), Figures in relief.
1054	1 pair	Silver wine cups, Dragon pattern.
1055-1063	9	Silver Cigarette Cases, Dragon and bamboo pattern.
1064-1065	2	" Cigar " "
1066-1094	29	" Lady's buckles, various patterns.
1095-1099	5	" Mustard pots.
1100-1103	4	Menu card stands, Dragon and Butterfly pattern.
1103a	1 pair	Silver Model of Fish Hawker.
1103b	1	" " " Hawker of Poultry.
1103c	1	" " " Itinerant Barber.

Exhibit  
Number.

1103d	1	Silver Jewel box.
1103e	2	" Cocktail shakers.
1104-1117	24	" Serviette Rings.
1128-1139	12	" Thimbles.
1140-1175	3 doz.	pairs Silver Sleeve links.
1176-1195	20	Silver Brooches.
1196-1207	12	" Hat pins.
1208-1307	100	Watch charms.
1308-1309	2	Silver Plates.
1310-1315	6	" Egg cups and Spoons.
1316	6	" Lady's waist belts.
1322-1323	2	" Elephants.
1324-1325	4	Silver Toothpick stands, with blackwood stands.
1326-1343	18	Umbrella handles.
1344-1359	16	Silver watch chains.
1360-1385	26	pairs Silver bracelets.
1386-1421	36	Silver Teaspoons.
1469-1480	12	Enamelled Silver Chains.
1481-1488	8	Enamelled Silver Ornaments, Representing Pagoda and Joss house, chairs and wedding chairs.

## GROUP 31.

## JEWELRY.

1648	2	Jadestone Bangles.
1649-1652	4	" " set in gold.
1653-1666	4	" Brooches " "
1657	1	set of 5 Jadestone Coat buttons.
1649-1652	4	Jadestone Bangles, set in gold.
1653-1666	4	" Brooches, " "
1657	1	set of 5 Jadestone Coat buttons.
1658	1	pair Jadestone Ear-rings.
1659	1	string Jadestone necklace.
1660	1	string Jadestone Court beads.
1661	4	pairs Jadestone Sleeve Links, set in gold.
1665-1676	12	Jadestone Watch charms, set in gold.
1677	1	" " chain, " "
1678	1	" Bracelet, " "
1679-1683	5	" Scarf pins, " "
1684	1	" Hair " "
1685-1696	6	" " " " " "
1691-1696	6	Silver chains, with Jadestone ornaments.
1768-1803	36	pairs Mother-of-pearl Sleeve links.

## FANCY ARTICLES.

Exhibit Number.	Quantity	Description
1957-1958	2	pairs Carved Ivory and bone Flower baskets.
1959-1961	3	" " " " " " Vases.
1962-1965	4	" " " " " " Card baskets.
1966-1977	1 doz.	" " Fan stands, various patterns.
1978-1995	18	Carved Ivory Photo frames.
1996	1	" " Cabinet.
1997-2002	7	" " Handkerchief boxes.
2003-2010	8	" " Puff boxes.
2011-2013	3	" " Jewel boxes.
2014-2031	18	" " Shoe horns.
2032-2051	20	" " Combs.
2052-2057	6	Carved Ivory Glove stretchers.
2058-2093	3 doz.	Carved Ivory Serviette Rings.
2094-2097	4	" " " " Hand Mirrors.
2098-2104	7	" " " " Toilet and Clothes brush backs.
2105-2106	2	" " " " Umbrella handles and stems.
2107-2130	2 doz.	" " " " Cigarette holders.
2131-2132	2	" " " " Cribbage boards.
2133-2134	2	" " " " Card markers.
2135-2141	7	" " " " " cases.
2142-2143	2	Dressing Cases, with complete ladies' toilet requisites in carved ivory.
2144-2156	13	Carved Ivory Jewel boxes.
2157-2161	5	" " " " Glove " "
2162	2	Mother-of-pearl Shells, silver dragons in relief, on silver and carved blackwood stands.
2163-2178	16	Mother-of-pearl plates on silver stand.
2179	2	Mother-of-pearl fruit stands, on silver and blackwood stands.
2180-2182	3	Mother-of-pearl ash trays, on silver tripods.

THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

3304-3325 17 pieces (each 20 yds. x 34 in) Grasscloth for dresses;  
white, cream and light blue.

## SILK AND FABRICS OF SILK.

3419-3434	16	pieces	(each 20 yds. x 25 in.)	Silk	Crepe	for dresses.
3435-3438	4	"	" " " " " "	"	Pongee	"
3439-3450	12	"	" 15 " " " "	"	"	"
					Figured, striped and Plain.	
3451-3460	10	"	" 20 yds. x 25 in.)	Plain Silk	for dresses.	

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

Exhibit Number.		
3659-3665	7	Embroidered Satin Bed covers.
3666-3670	5	" Grasscloth Bed covers. .
3671-3676	6	" Satin Table "
3677-3700	24	" Grasscloth Table cloths.
3701	1	" Silk " "
3702-3706	5	" Grasscloth Tea cloths.
3707-3756	50	Old Silk Embroideries.
3757-3758	2	" " lady's robes.
3759	1	" " Embroidery—official robe.
3760-3762	3	" Satin Embroideries— " "
3763-3772	10	" Silk " Jackets.
3773-3802	30	" " " skirts.
3803-3804	2	Embroidered Satin Portieres.
3805-3808	4	" " Mantel pieces.
3809-3821	13	" " " borders.
3822-3837	16	" " Cushion covers.
3838-3877	40	" Silk " "
3878-3880	3	pairs Embroidered Satin curtains.
3881-3882	2	" " Grasscloth curtains.
3883	1	Embroidered Satin curtain.
3884	1	" Grasscloth curtain.
3884-3895	12	" Silk crepe shawls.
3896-3907	12	" Grasscloth Blouses.
3908-3914	7	pieces Embroidered Grasscloth for Dresses, (each 10 yds. x 34 in.).
3915-3924	12 doz.	" " Serviettes.
3925-3944	18	Silk " Chinese Flags.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

4560-4619	5 doz.	Grasscloth Neckties, for evening dress.
4674-4691	18	Walking Sticks, blackwood, horn and bamboo, with silver knobs.
4867-4923	57	Fans, Silk and Gauze embroidered, with carved ivory, sandalwood, bone and tortoise shell frames and handles.

## EXHIBITED BY VOCHON—CANTON.

## GROUP 9.

## PAINTINGS AND DRAWINGS.

Exhibit  
Number.

- |    |   |
|----|---|
| 1  | 14 Albums, water color on pith paper, representing: |
| 19 | Tea culture.  |
| 20 | Silk spinning.                                      |
| 21 | Flowers.  |
| 22 | Fruits.   |
| 23 | Landscape.  |
| 24 | Military Officials.                                 |
| 25 | Civil Officials.                                    |
| 26 | Gambling.   |
| 27 | Birthday congratulation.                            |
| 28 | Historical Scenes.                                  |
| 29 | Life of wealthy lady.                               |
| 30 | Officials.  |
| 32 | Marriage Ceremonies.                                |

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

- |    |   |
|----|---|
| 59 | Ancient bronze Incense Burner.  |
| 60 | Ancient bronze Incense Burner, manufactured in<br>Thibet, A. D. 1300. |

## GROUP 36.

## TOYS.

- |           |                             |
|-----------|-----------------------------|
| 3156-3169 | 14 Earthenware toy figures. |
|-----------|-----------------------------|

## GROUP 44.

## UPHOLSTERER'S DECORATIONS.

- |           |  |
|-----------|--|
| 2579      | Carved blackwood screen (4 leaves), satin embroidered<br>panels, flower and bird patterns. |
| 2580-2585 | 4 Carved blackwood table screens—satin embroidered<br>panels.                              |

## GROUP 57.

## SILK AND FABRICS OF SILK.

- |           |   |
|-----------|---|
| 3461-3470 | 10 pieces Ribbed silk for dresses; various colors (20 yds.<br>x 27 in.) |
| 3471-3490 | 20 pieces Silk crape for dresses; various colors (20 yds.<br>x 27 in.)  |



## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

Exhibit Number.	
3268-3269	2 dozen Grasscloth Serviette, embroidered.
3292-3303	12 pieces " for dresses, embroidered (20 yds. x 33 in.)
4122-4230	9 pieces Grasscloth Table cloths, embroidered, flowers and dragons.
4131-4142	12 Silk Table Cloths, embroidered various designs.
4143-4200	58 Grasscloth Tea cloths, embroidered, various designs.
4201-4212	24 " Tray cloths, " " "
4225-4320	96 " Table Centres, " " "
4321	1 Satin Embroidered Portiere, flowers and birds de- signs.
4322	1 pair Satin Embroidered Curtains, flowers and birds designs.
4323	1 Satin Embroidered Lambrequin, flowers and birds designs.
4324-4327	4 Satin Embroidered Table covers, flowers and birds designs.
4328-4363	48 Satin Embroidered Chair Cushions, flowers and birds designs.
4364-4370	7 Satin Embroidered Bed covers, flowers and birds designs.
4371-4374	4 Grasscloth Bed covers, embroidered flowers and dragons.
4375-4378	4 Sets of 3 Satin Embroidered panels for fire screens.
4379-4392	14 Satin Embroidered panels for fire screens.
4393-4418	26 dozen Grasscloth Doyleys, embroidered, various de- signs.
4419-4426	8 dozen Grasscloth Serviettes, embroidered dragon.
4427-4428	2 Ribbed Silk Dresses, embroidered with imitation gold and silver thread (10x24.)
4429-4432	4 Ribbed Silk Dresses, embroidered (10x34.)
4433-4438	6 Silk Crape Dresses, embroidered, flowers (10x34.)
4439-4453	15 Grasscloth Dresses, embroidered, various colors, and designs (10x34.)
4454-4457	4 Ribbed Silk Blouses, embroidered with imitation gold and silver thread.
4458-4469	12 Ribbed Silk Blouses, one various colors and em- broidered designs.
4470-4475	6 Silk Crape Blouses, embroidered flowers.
4476-4505	30 Grasscloth " " "

## EXHIBITED BY CHUN KWAN KEE—CANTON.

## GROUP 11.

## SCULPTURE.

Exhibit  
Number.

- |       |    |   |
|-------|----|---|
| 66-68 | 3  | Carved Ivory Tusks, on carved blackwood stands. |
| 69-80 | 12 | " " concentrical Balls.                         |
| 81-84 | 4  | sets Carved Ivory Chessmen.                     |

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

- |    |   |                                  |
|----|---|----------------------------------|
| 63 | 2 | Bronze Vases, figures in relief. |
|----|---|----------------------------------|

## GROUP 28.

## STATIONERY.

- |         |    |                            |
|---------|----|----------------------------|
| 535-544 | 10 | Carved Ivory Paper Knives. |
|---------|----|----------------------------|

## GROUP 34.

## FANCY ARTICLES.

- |           |    |  |
|-----------|----|--|
| 668-672   | 5  | pairs Ivory chopsticks.                        |
| 2184-2231 | 48 | Carved Ivory Photo frames.                     |
| 2232-2241 | 10 | " Sandalwood Photo frames.                     |
| 2242-2251 | 27 | " Blackwood " "                                |
| 2269-2270 | 4  | " " Brackets.                                  |
| 2271-2272 | 2  | " Ivory Jewel Boxes.                           |
| 2273-2274 | 2  | " Sandalwood Jewel Boxes.                      |
| 2275-2282 | 8  | " Ivory Puff Boxes.                            |
| 2283-2287 | 5  | " Sandalwood Puff boxes.                       |
| 2288-2292 | 5  | " Sandalwood boxes.                            |
| 2293-2296 | 4  | " Ivory Handkerchief boxes, at \$25 each.      |
| 2297-2301 | 5  | " Sandalwood Jewel boxes.                      |
| 2302-2305 | 4  | Lacquered Handkerchief boxes, painted in gold. |
| 2306-2309 | 4  | " Cigar boxes, painted in gold.                |
| 2310      | 1  | " Partition Sweetmeat box, painted in gold.    |
| 2311-2315 | 5  | Carved Sandalwood glove boxes.                 |
| 2316-2317 | 2  | " Ivory pin boxes.                             |
| 2318-2323 | 6  | " Ivory Card boxes.                            |
| 2324-2347 | 24 | " Ivory Serviette Rings.                       |
| 2348-2367 | 20 | " Ivory Combs.                                 |
| 2368-2372 | 6  | " Ivory glove stretchers.                      |
| 2374      | 1  | " Ivory Boat.                                  |
| 2375-2376 | 2  | " Ivory Baskets.                               |

Exhibit  
Number.

2377-2378	2	Carved Ivory Card trays.
2379-2388	10	" " Shoe Horns.
2389-2392	4	" " Pen stands.
2393-2396	4	" " Hair brush backs.
2397-2400	4	" " Toilet brush backs, with handles
2401-2406	6	" " Hand mirrors.
2407-2409	3	" Sandalwood Cribbage boards.
2410	1	Lacquered chessboard, painted in gold, inlaid with mother-of-pearl.
2411-2420	10	Sandalwood miniature Coffins.
2421-2424	4	Lacquered Tea caddies, painted in gold.
2425	1	Set of 4 Lacquered Tea trays, painted in gold.
2426-2427	2	Sets of 4 Lacquered Teapoys, painted in gold.
2428	1	Set of 5 Lacquered Teapoys, painted in gold.
5323	1	Ivory opium Pipe.
3142-3151	10	Monkeys, Earthenware.

## GROUP 38.

## OFFICE AND HOUSEHOLD FURNITURE.

2812-2816	5	pairs carved blackwood flower stands, with marble tops.
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## GROUP 44.

## UPHOLSTERER'S DECORATIONS.

2798-2801	4	Carved blackwood screens (4 leaves), satin embroidered panels, flower pattern.
2802-2811	10	Carved blackwood firegrate screens, satin embroidered panels, flower pattern.
3595-3598	4	Satin pictures, embroidered with imitation gold thread, blackwood frames.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

4667-4668	2	Ivory walking sticks.
4669	1	Tortoise shell walking stick, with silver top.
4670-4673	4	Carved sandalwood walking sticks.
4824-4825	2	Carved ivory fans.
4826-4828	3	Satin fans, carved ivory frame.
4829-4837	9	Silk gauze fans, carved ivory frame.
4838	25	Silk gauze fans, carved sandalwood frames.

## EXHIBITED BY TAK SHANG—CANTON.

## GROUP 9.

## PAINTINGS AND DRAWINGS.

- 33 1 pair Mother-of-pearl shells, painted in gold.

## GROUP 11.

## SCULPTURE.

- 91 1 pair Carved mother-of-pearl shells.

## GROUP 30.

## SILVERSMITH'S AND GOLDSMITH'S WARE.

Exhibit  
Number.

- |          |    |            |   |
|----------|----|------------|---|
| 690- 693 | 4  | Silver     | Menu card stands. Dragon pattern.             |
| 694- 702 | 9  | "          | Buckles.                                      |
| 703- 705 | 3  | "          | Waist bands for ladies.                       |
| 706- 8   | 3  | "          | Tea sets.                                     |
| 709      | 1  | "          | Tray.   |
| 710- 11  | 2  | "          | Puff boxes.                                   |
| 712- 717 | 6  | "          | Umbrella handles.                             |
| 718- 725 | 18 | "          | Pepper stands, gourd and pogoda shape.        |
| 736- 738 | 3  | "          | Cruet stands, wheelbarrow and Lotus patterns. |
| 739- 740 | 24 | "          | Wine cups.                                    |
| 741- 758 | 18 | "          | Serviette rings. Assorted.                    |
| 759      | 1  | "          | Coffee pot.                                   |
| 760      | 1  | "          | Teapot and spirit lamp.                       |
| 761- 763 | 3  | "          | Mugs.   |
| 764- 765 | 2  | "          | Pagodas, on black and wood stands.            |
| 766- 767 | 2  | Silver     | Pin trays.                                    |
| 768      | 1  | "          | Cocktail shaker.                              |
| 769      | 1  | "          | Water pipe.                                   |
| 770      | 1  | Set Silver | Ancient weapons.                              |
| 771      | 1  | Set silver | ancient weapons.                              |
| 772- 776 | 5  | Silver     | Cigarette cases.                              |
| 777- 812 | 36 | "          | Spoons.                                       |
| 813- 815 | 3  | "          | Guard boats.                                  |
| 816- 817 | 2  | "          | Dragon boats.                                 |
| 818      | 1  | "          | Slipper boat.                                 |
| 819- 820 | 2  | "          | and Mother-of-pearl Fruit stands.             |

## GROUP 34.

## FANCY ARTICLES.

- 1949 Dressing case, blackwood. Containing ladies' toilet requisite: 2 hair brushes, ivory backs; 1 hand mirror, ivory; 2 clothes brushes, ivory backs; 1 puff box, ivory; 1 comb, ivory; 1 shoe horn, ivory; 1 glove stretcher, ivory.

Exhibit  
Number.

1950-1951	2 Ivory photo frames.
1952-1953	2 Blackwood photo frames.
1954-1956	3 Sandalwood photo frames.
5339-5340	2 Cash swords—used as charms to ward off evil influences.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

4863-4866	4 Silk fans, carved ivory frames.
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## EXHIBITED BY ON LOONG—CANTON.

## GROUP 34.

## FANCY ARTICLES.

1931-1933	3 Sets of 5 Lacquered teapots (tables), painted in gold.
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## GROUP 57.

## SILK AND FABRICS OF SILK.

4391-4392	2 dozens Silk handkerchiefs.
-----------	------------------------------

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

3599-3605	7 Silk crape shawls,	embroidered flowers.
3606-3607	2 Satin tea cosys,	“ “
3608	1 dozen Silk handkerchiefs,	“ “
3609-3611	3 pairs Satin curtains,	“ “
3612-3613	2 pairs Silk crape curtains,	“ “
3614-3615	2 Satin bed covers,	“ “
3616	1 Satin bed cover,	“ dragon and flowers.
3617-3621	5 Satin table cloths,	“ flowers.
3622	1 Satin table cloth,	“ “ and dragons.
3623-3629	7 Embroidered satin panels for screens,	flower pattern.
3630-3653	24 Embroidered satin chair covers,	flower pattern.
3654-3658	5 pairs Embroidered satin cushion covers,	flower pattern.



## EXHIBITED BY HAU CHEONG TAI—CANTON.

## GROUP 14.

## ORIGINAL OBJECTS OF ART WORKMANSHIP.

Exhibit  
Number.

- |    |                      |
|----|----------------------|
| 61 | Ancient bronze Urn.  |
| 62 | Ancient bronze Vase. |

## GROUP 55.

## THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

- |           |   |
|-----------|---|
| 3250-3255 | 6 pieces White Grasscloth for dresses (20 yds. by 34 inches.)     |
| 3256-3261 | 6 pieces Pale blue Grasscloth for dresses (20 yds. by 34 inches.) |
| 3262-3267 | 6 pieces Plain Grasscloth for dresses (20 yds. by 34 inches.)     |

## GROUP 58.

## LACES, EMBROIDERY AND TRIMMINGS.

- |           |   |
|-----------|---|
| 3945-3949 | 5 Satin bed covers, embroidered flowers and birds.  |
| 3950-3955 | 6 Grass cloth bed covers, embroidered flowers and dragons.                                  |
| 3956-3967 | 12 Satin panels for screens, embroidered flowers, birds and fish.                           |
| 3968      | 1 pair Satin curtains, embroidered flowers and birds.                                       |
| 3969-3975 | 7 pairs Satin cushion covers, embroidered flowers, birds and fish.                          |
| 3976      | 1 Satin mantel border, embroidered flowers and birds.                                       |
| 3971-3984 | 8 Silk embroidered American flags.  |
| 3985-3986 | 2 White silk crape shawls, embroidered flowers.   |
| 3987-3988 | 2 White silk crape dresses, embroidered flowers (20 yards by 20 inches.)                    |
| 3989-4002 | 14 Grasscloth dresses, various colors (10 yds. by 34 ins.) embroidered flowers and dragons. |
| 4003-4017 | 15 dozens Grasscloth doyleys, various colors, embroidered various patterns.                 |
| 4018-4023 | 6 White Grasscloth cake doyleys, embroidered flowers and dragons.                           |
| 4024-4033 | 10 pairs White Grasscloth pillow covers, embroidered flowers and dragons.                   |
| 4034-4038 | 5 dozens White Grasscloth serviettes, embroidered flowers and dragons.                      |
| 4039-4048 | 10 White Grasscloth tea cloths, embroidered flowers and dragons.                            |

Exhibit  
Number.

4049-4060	12	Grass cloth tea cloths, various colors, embroidered dragons.
4061-4064	4	White Grasscloth tray cloths, embroidered flowers.
4065-4069	5	Blue Grasscloth dress borders, embroidered white flowers.
4070-4096	27	White Grasscloth table cloths, embroidered white flowers and dragons.
4097-4120	24	Grass cloth table centers, embroidered white flowers and dragons.

**EXHIBITED BY WAH CHEONG—CANTON.****GROUP 34.****FANCY ARTICLES.**

1934	1	Lacquered jewel box, painted in gold.
1935-1940	6	Lacquered cigar boxes “
1941-1945	5	Lacquered tea caddies, “
1946-1948	3	pairs Carved blackwood brackets; bamboo pattern.

**GROUP 38.****OFFICE AND HOUSEHOLD FURNITURE.**

2520-2523	4	Carved blackwood Cabinets; flower pattern.
2524-2530	7	“ “ Tables with marble tops, various shape.
2531	1	Lacquered Table, painted in gold, round shape.
2532	1	Carved blackwood Desk, dragon pattern.
2533-2534	2	“ “ Chairs, dragon pattern.
2535-2538	4	“ “ Chairs, bamboo pattern.
2539	1	“ “ Arm chair, dragon pattern, round
2540	1	“ “ Rocking chair, dragon pattern.
2541-2564	24	“ “ Stools, marble seats.
2565-2574	20	“ “ Flower stands, with marble tops.
2575-2578	4	“ “ Garden seats, with marble tops.

**EXHIBITED BY YAU SHIN HING—CANTON.****GROUP 38.****OFFICE AND HOUSEHOLD FURNITURE.**

2517		Carved blackwood screen (10 leaves), satin embroidered panels and decorated with porcelain.
2518		Carved blackwood screen, satin embroidered panel decorated with ivory figures and inlaid with mother-of-pearl.
2519		Carved blackwood table screen with marble panel, carved figures.

## EXHIBITED BY CHAN A. FOOK,

## GROUP 116.

## MINERALS AND STONES, AND THEIR UTILIZATION.

Ores and Minerals from the Po Hing Mine, Sam Cha Shan, Kwang Si Province.

Exhibit  
Number.

1	Galena.
2	"
3	"
4	"
5	Galena, Copper Pyrites and Zinc.
6	" " " " "
7	" " " " "
8	Arsenical Silver Ore.
9	" " "
10	Native Copper.
11	Argentiferous Silicate Ore.
12	" " "
13	" " "
14	" " "
15	Complex Ore.
16	" "
17	Carbonate of Zinc.
18	" " "
19	Phosphate of Lead.
20	Auriferous Iron Ore.

## EXHIBITED BY YUT SHING—CANTON.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

4791-4795	5 Lacquered fans, painted in gold.
4796-4800	5 Carved sandalwood fans.
4801-4803	3 Tortoise shell fans.
4804-4805	2 Ivory fans.
4806-4811	6 Ivory and feather fans.
4812	1 Tortoise shell and feather fan.
4813-4814	2 Feather and ivory fans.
4815-4816	2 Ivory and silk fans.
4817	1 Silk and ivory fan, bone ribs.
4818-4821	4 Silk gauze fans, painted, with ivory and bone handles.
4822-4823	2 Silk gauze fans, painted, with sandalwood frames.

# CATALOGUE

—OF THE—

## KIUNGCHOW COLLECTION.

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### GROUP 9.

#### PAINTINGS AND DRAWINGS.

Exhibit  
Number.

- |   |  |
|---|--|
| 1 | Collection of water color paintings on Silk Scrolls. |
|---|--|

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

- |   |   |
|---|---|
| 2 | Chart of Kiungchow Harbor, situated on the North Coast of the Island of Hainan. |
|---|---|

### GROUP 30

#### SILVERSMITH'S AND GOLDSMITH'S WARE.

Enameling of silver is an old industry in this port. The design to be enameled is marked out by thin silver strips cemented on the surface of the article. Vitreous material of various colors is then melted into the spaces formed by the strips.

- |    |   |
|----|---|
| 6  | 12 Salt cellars.  |
| 7  | 12 Pepper bottles.  |
| 8  | 6     "     "   |
| 9  | 6 Mustard pots.   |
| 10 | 12 Liquor glasses.  |
| 11 | 2 Trays for Liqueur glasses.                                  |
| 12 | 12 Egg cups.  |
| 13 | 12     "     spoons.  |
| 14 | 4 Sweet boxes.  |
| 34 | 10 Brooches, silver articles inlaid with Kingfisher feathers. |

### GROUP 34.

#### FANCY ARTICLES.

##### Cocoanut-ware:

The shell of the Cocoanut which grows so plentifully in the Island of Hainan, after being freed from the outside fibre and inside pulp is

made into various articles for domestic or ornamental purposes. Some of these articles are lined with silver or pewter.

Exhibit  
Number.

15	12 Tea cups,	Silver lined.
16	1 Sugar stand,	" "
17	2 Trinkets,	" "
18	2 Milk jugs,	" "
19	1 Sugar stand,	" "
20	2 Tea pots.	
21	3 Trinkets.	
22	1 Tea pot,	pewter lined.
23	1 Wine pot,	" "
24	1 Tea can,	" "
25	1 Official bead box,	" "
26	10 Wine cups,	" "
27	1 Wine pot,	" "
28	1 Tea can	" "
29	1 Sugar cup,	" "
30	2 Sugar cups,	" "
31	2 Flower vases,	" "
32	12 Finger bowls,	" "

#### GROUP 55.

#### ARTICLES FOR TRAVELING AND FOR CAMPING.

- |    |  |
|----|--|
| 65 | 1 Leather Trunk Decorated. Wooden trunks covered with gilt pig skin. |
| 66 | 1 Leather Trunk Plain. Made in wood covered with pig skin.           |

#### GROUP 55.

#### THREADS AND FABRICS OF VEGETABLE FIBRES OTHER THAN COTTON.

- |    |   |
|----|---|
| 58 | Grass Cloth Fine. (6 qualities). This is made of pine apple fibre.  |
| 59 | Grass Cloth Coarse. (2 qualities.)  |
| 60 | Hemp and Cotton Cloth. (4 qualities.)   |
| 61 | Hemp Cloth. (3 qualities.)  |
| 62 | Rush Sacking. (3 qualities), used generally for making bags for rice and sugar.   |
| 63 | Coir. The fibre of the palm tree, dried and carded they are used to make ropes, mats, rain coats, brooms, brushes, etc. |
| 64 | Hemp. Used for making cordage and cloth.  |
| 67 | Coir Rope.  |



## GROUP 57.

## SILK AND FABRICS OF SILK.

Exhibit  
Number.

- 57 3 pieces—each 18 yards—Silk. Made from the wild silk cocoon; spun by hand and woven by hand looms.
- 76 Specimens of Wild Raw Silk.

## GROUP 72.

## CARRIAGES AND WHEELWRIGHTS' WORK.

- 35 Model of Wheelbarrow. These wheelbarrows are generally used for conveying sugar from the interior to the Coast, one man can transport 500 lbs., on a barrow 25 miles in a day. Also used to carry passengers one on each side of wheel.

## GROUP 75.

## MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

## Models of:

- 1 Sea-Going Junk. Length over all 108 feet, breadth 28 feet, depth 10 feet, carrying capacity 300 tons. The cost of a full sized junk with fittings complete is Mex. \$10,000.
- 2 Sewn Boat. Length 28 feet, breadth 8 feet 6 inches, depth 5 feet, carrying capacity 4 tons. Carrying fruit and vegetables from the country. These boats are as a rule, the property of small farmers and when not in use they are taken apart by undoing the lacing, the parts being stored, until the boat is again required. The cost of a boat complete is about Mex. \$60.00.
- 3 River Boat. Length, over all 52 feet, breadth 9 feet 6 inches, depth 2 feet 6 inches, carrying capacity 14 tons. The cost of a full sized boat with fittings, complete is Mex. \$3,000.
- 4 Cargo Boat. Length 42 feet 8 inches, breadth 11 feet, depth 3 feet 9 inches, carrying capacity 10 tons. Cargo carried:—General merchandise to and from steamers in harbor. The cost of a full sized boat with fittings complete is Mex. \$400.00.

## GROUP 78.

## AGRICULTURE.

- 84 Model of a Water Wheel. Used in farming for raising water from a running stream or a pond to irrigate fields. It is made entirely of bamboo and wood,

Exhibit  
Number.

no metal being employed. It is supported by a framework of bamboo poles placed close to the bank on to which the water is to be raised. When this is taken from a stream the wheel is driven by the pressure of the water against flat pieces of wood attached to the periphery to which are also fastened bamboo tubes. These tubes fill with the water as they pass through it and as the revolution of the wheel carries them to the top they discharge into a trough from which the irrigating canals radiate. In places where the water is stationary the wheel is turned by men treading on it. Wheels of this kind are sometimes over 30 feet in diameter.

#### GROUP 81.

#### TOBACCO.

- 72 Specimens of tobacco leaf.

#### GROUP 90.

#### SUGAR AND CONFECTIONERY.

- 68 Specimen of Brown Sugar—2 qualities.  
69 “ “ White

#### GROUP 95.

#### INEDIBLE AGRICULTURAL PRODUCTS.

- 70 Pine Apple Fibre, for the manufacture of a kind of “Grasscloth.”  
74 Cow Glue—used medicinally and in manufactures.  
77 Animal Tallow—for making candles.  
78 Betel Nut Husk—used medicinally.  
79 Betel Nuts. The nuts of the *Areca* palm; powdered and prepared with sapanwood and lime and wrapped in the leaf of the betel pepper. Is chewed as a tonic by the middle and lower classes.  
80 Sesamum Seed, from which oil is expressed; the residue in the shape of cakes being used for fodder and manure.  
81 Camphor, manufactured by distilling the leaves of a species of *Blumea balsamifera*, a tree grown only on the Island of Hainan. The analysis gives: Carbon, 77.56; Hydrogen, 11.60; Oxygen, 10.84—100.00. Used medicinally to scent and sweeten other drugs.

Exhibit  
Number.

- 82 Galangal. The galangal of the China trade—*Radix Galangae minoris*—is the dried root of a species of *Alpinia*. Similar to "mild ginger." Used in medicine, cooking and brewing.
- 83 Fragrant Wood. The decayed and resinous portions of a tree of the *Agallochum* species; used in the manufacture of beads, bangles and rings; reduced to powder is mixed with clay and made into incense sticks.

#### GROUP 96.

#### USEFUL INSECTS AND THEIR PRODUCTS.

- 71 Yellow Wax.
- 75 Honey.

#### GROUP 122.

#### FISHING EQUIPMENT AND PRODUCTS.

Model of:

- 5 Fishing Raft. Length 29 feet 6 inches, breadth 5 feet 2 inches. These rafts are used for net fishing and are constructed with bamboos, lashed together with rattans. The fishing net which is suspended from 4 bamboos measures about 17 feet square and is made of hemp twine.
- 73 Silk Fish Lines—Silk spun from cocoons boiled in vinegar.

#### GROUP 128.

#### ETHNOGRAPHY.

Articles used by Aborigines, called by the Chinese "Li."

- 36 3 Bridal handkerchiefs.
- 37 2 Suits Female skirts and coats.
- 38 6 Female skirts.
- 39 2 Female coats.
- 40 3 Male girdles, worn by men.
- 41 3 Female girdles, worn by women, made of cotton cloth and embroidered in fancy colors.
- 42 1 Carrying bag.
- 43 2 Female Pouches.
- 44 1 Male Pouch.
- 45 3 Male bone hair pins.
- 46 5 Female bone hair pins, these hair pins are made of deer horn, carved and ornamented with silk tassels and glass beads.
- 47 1 Pair female ear-rings.
- 48 2 Pair Chop sticks and cases.

Exhibit  
Number.

- |    |  |
|----|--|
| 49 | 1 Brass bound pipe, used by women.   |
| 50 | 1 Pipe used by men.  |
| 51 | 1 Wooden comb, worn by men.  |
| 52 | 2 Axes.  |
| 53 | 2 Sets weaving apparatus.  |
| 54 | 1 Knife and case.  |
| 55 | 3 Bows with arrows. The bow is made of hardwood, the string of the bow is made of sinew covered with hemp fibre. The arrows are made with bamboo with iron points. |
| 56 | 2 Cross-bows. Made of hardwood with bow strings of sinew covered by hemp fibre.  |

# CATALOGUE

—OF THE—

## PAKHOI COLLECTION.

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### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

Exhibit  
Number.

1 Plan of Pakhoi Harbor.

### GROUP 45.

#### CERAMICS.

##### Glazed Terra Cotta:

2-5	4	Incense Burners, dark red, brown and mottled.
6-7	2	Urns, dark brown.
8-11	4	Teapots, gray, dark brown and red.
12	1	Plate, dark brown.
13-17	5	Vases, " "
18-20	3	" " red.
21-23	3	" mottled red and brown.
24-26	3	" light gray, red and brown.

This industry was established in Chin Chow, Province of Kuang-tung, about 60 years ago, and is in the hands of only a few families. These articles are made in two shades of terra cotta, the glazed surface being produced by rubbing with wax, and polishing with pumice stone and wood.



# CATALOGUE

—OF THE—

## LUNGCHOW EXHIBITS.

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### GROUP 16.

#### PHOTOGRAPHY.

Exhibit  
Number.

- 1 An album of seven photographs of Lungchow: 1 and 2, an Arbor, called the Lo Shou Ting, (Pleasure Longevity Arbour) built about 50 years; 3, An old bridge, Ching Lung Chiao, (Green Dragon bridge) built some 500 years ago; 4, a temple called the Ta Wang Miao (Great King temple). Goddess of Mercy sits in the middle of six other gods, over her is another god with sixteen arms; 5, View of a part of Lungchow harbor; 6, Tower, called the San Pao Ta (Three Precious tower), built about 100 years ago; 7, Temple called the Chin Fu Po Miao (Old Suppressing Waves temple), built 200 years ago in honor of General Ma Yuan, who suppressed the rebellion; he is called the Suppressing Waves (rebels) General. Important festivals are held here every year.

### GROUP 18.

#### MAPS AND APPARATUS FOR GEOGRAPHY, COSMOGRAPHY, TOPOGRAPHY.

- 2 Map of Lungchow (Kwangsi). This town was opened to trade on the 1st of June, 1899. Its population is estimated at about 20,000.

### GROUP 19.

#### INSTRUMENTS OF PRECISION, ETC.

- 3 1 Sundial.

## GROUP 31.

## JEWELRY.

Exhibit  
Number.

- |   |                                  |
|---|----------------------------------|
| 4 | Five silver head ornaments.      |
| 5 | One silver woman foot ring.      |
| 6 | One silver child foot ring.      |
| 7 | One silver bracelet.             |
| 8 | One silver necklace.             |
| 9 | One silver-copper-iron bracelet. |

## GROUP 59.

INDUSTRIES PRODUCING WEARING APPAREL FOR MEN,  
WOMEN AND CHILDREN.

- |    |  |
|----|--|
| 10 | One costume of Kwangsi country woman. This costume is composed of three pieces: a shirt, a bodice and a collar.  |
| 11 | One costume of rich Kwangsi country woman. This costume is composed of seven pieces: a shirt, a bodice, two leggings, one necktie, one belt and one head band. |

## GROUP 60.

LEATHER, BOOTS AND SHOES, FURS AND SKINS, FUR  
CLOTHING.

- |    |                                |
|----|--------------------------------|
| 12 | One pair Kwangsi lady's shoes. |
|----|--------------------------------|

## GROUP 84.

## VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

- |    |  |
|----|--|
| 13 | One bottle of Aniseed oil.                                   |
| 14 | One branch of Aniseed tree, with leaves, fruits and flowers, |
| 15 | One bottle containing Aniseed stars.                         |

There are two kinds of Aniseed oil: The Tso-Chiang (Lungchow) oil and the Yu-chiang (Pose) oil. The Lungchow oil is much the best, being pure and colorless, while the Pose oil is of an inferior reddish quality, which makes it unacceptable to the foreign market.

There are three principal producing fields lying astride of the frontier and extending to a distance of ten to fifteen miles on each side, some 90 lis (about 30 miles) from Lungchow; the Shang-chia, the Chung-Chia and the Hsia Chia. There are also some plantations at Ping Hsiang and at Ning-ming-chow, but they are not as good as at the above mentioned places.

The trees are essentially wild and do not take kindly to cultivation. The soil for planting must be cool, hard and muddy. The way of planting the trees is as follows: A small branch is

cut from an old tree and stuck into the ground; a hollow piece of bamboo is fixed up at the side of the plant and through it water is poured down every day, so as to water the roots of the small plant without wetting the newly formed branches. As soon as the plant is one foot high (in about a year's time) the bamboo can be taken off and the plant will grow by itself. The trees grow on hill sides where the sloping ground prevents water from standing around the roots, yet retains enough moisture as the rain runs down from the higher ground above. The trees are very liable to injury from smoke and as the common habit in clearing the fields is to burn the grass and debris, the neighborhood of villages is avoided in selecting a place to plant, and the dry grass beneath the trees is cut and carried off yearly, to prevent the spread of accidental fires. Young trees bear seed suitable for commercial purposes after ten years, and trees a hundred years old still bear. The yield of the same tree varies yearly and trees that produce every year are rare.

There are generally two crops in one year; the "big" crop and the "season" crop. For the first one the trees blossom in October, the stars appear within two months, and can be gathered and distilled in August, of the following year; for the second or "Season" crop, the flowers appear in May and the Stars gathered and distilled toward the end of the year, this crop, however, is not more than one-tenth of the former.

The production of each tree is about 160 pounds of Aniseed star, the quality varying according to the soil. The color of the stars is green and yellow. Some having eight angles and others nine and ten.

The oil is extracted from fresh and dried Aniseed by distillation. Steam passes through a wooden cylinder, placed over the boiler, into an earthenware jar, where it is condensed by cold water placed in a pan on top. The condensed mixture of water and oil flows through a pipe into a tin-lined box of two compartments, in the partition between which is a hole near the top. The oil floating on the top of the water is drawn off through this hole into the other compartment. The process takes at least 24 hours. One hundred pounds of fresh Aniseed will yield  $2\frac{1}{2}$  lbs. of oil; dried for a fortnight, it will yield a little over 3 lbs.

The best oil is worth from, gold, 70 to \$90 per 100 lbs. It is packed in tins of 40 to 44 lbs. weight for exportation to Hongkong.

Some years ago native distillers mixed kerosene oil with their Aniseed oil, in proportions which attained as much as 30 per cent. In order to put a stop to this ill-practice, the Lungchow merchants imported the necessary apparatus for testing the oil. A guarantee comity was established by the high authorities of the district, to regulate the production, distillation and sale of the oil in this region.

# CATALOGUE

—OF THE—

## MENGTSZ EXHIBITS.

### GROUP 29.

#### CUTLERY.

##### Side Arms of all Kinds.

Exhibit  
Number.

- |   |  |
|---|--|
| 1 | 2 Skull openers.   |
| 2 | 2 Swords in one scabbard, worn by muleteers accompanying caravans. |
| 3 | 1 Sword.   |
| 4 | 1 Sword.   |

### GROUP 30.

#### SILVERSMITH'S AND GOLDSMITH'S WARE.

- |   |  |
|---|--|
| 5 | 7 Copper boxes inlaid with silver.                     |
| 6 | 5 Silver boxes with copper coating inlaid with silver. |

### GROUP 31.

#### JEWELRY.

- |   |   |
|---|---|
| 7 | A collection of silver jewelry as worn by Chinese and Lolo women. |
|---|---|

### GROUP 33.

#### PRODUCTIONS IN MARBLE, BRONZE, CAST IRON AND WROUGHT IRON.

##### Collection of Bronzes:

- |    |   |
|----|---|
| 8  | 2 Incense Burners.  |
| 9  | 2 Candlesticks.   |
| 10 | 1 Ornamental piece, Goddess of Mercy, Kwang Yin.              |
| 11 | 1 Ornamental piece, Buffalo and Buddha.                       |
| 12 | 1 Ornamental group, Kwangti, God of War, with two attendants. |
| 13 | 1 Ornamental piece, Bronze demon Incense Burner.              |
| 14 | 1 Brass Incense Burner.                                       |

## GROUP 43.

## CARPETS, TAPESTRIES AND FABRICS FOR UPHOLSTERY.

Exhibit  
Number.

- 15      3 Felt carpets of varied designs.

## GROUP 51.

EQUIPMENT AND PROCESSES USED IN THE MANUFACTURE  
OF TEXTILE FABRICS.

- 16      Loom used by the Miaotze women for weaving cloths.  
The Miaotze women are expert weavers. All the cloth required for domestic use is woven in the household and any surplus is sold in the market. On account of its solidity and durability the Miaotze native cloth is much appreciated.

## GROUP 57.

## SILK AND FABRICS OF SILKS.

- 17      2 Pieces of silk, multicolored. Silks thus dyed are mostly used for covering quilts.

## GROUP 61.

## VARIOUS INDUSTRIES CONNECTED WITH CLOTHING.

- 18      Sunshade. A bamboo frame covered with oil paper resting on a bamboo handle. This sunshade is used by Lolo women when working in the fields.
- 19      Umbrella or Sunshade. Made of bamboo, covered with oil paper, resting on a short bamboo handle. The border of the bamboo frame is surrounded by a curtain, often embroidered and decorated with silver ornaments, which completely hides the face. This kind of umbrella or sunshade is a specialty of Mengtsz.

## GROUP 72.

## CARRIAGES AND WHEELWRIGHT'S WORK.

- 20      Model of a Yunnan cart and buffalo. These carts are solidly built, the wheels being usually of two or four solid pieces of wood with no spokes. The rails are moveable.



GROUP 73.

SADDLERY AND HARNESS.

Exhibit  
Number.  
21

Complete outfit for a pack mule, viz.: Saddle, pack-frame and cargo, saddle cloth, halter, bridle, crupper, crupper-pad, embroidered, traces, nose-bag, muzzle, head rosette, 2 bells, bell-rope, 4 dyed ornamental Yak-tails, felt cloth for protection of cargo against rain.

GROUP 75.

MATERIAL AND EQUIPMENT USED IN THE MERCANTILE MARINE.

30 Model of Red River Junk. [Tonkin and Yunnan.]

The boats used by the native merchants in their trade on the Red River in its upper stages are divided by them into three classes: 1st. Tach'uan, or "large size boat;" 2nd. Chung Ch'uan, "middle size boat," and 3rd Hsiao ch'uan, "small size boat," according to the number of packages (of an average weight of 80 lbs.), they can hold. The large boats usually carry about 120 packages, the medium size boats, which are seldom met with, about 90 packages, the small craft may be sub-divided into two kinds: The "large spoon boat," with a carrying capacity of 40 packages and the small spoon boat with one of eighteen packages. In summer, during the high water season, these figures vary slightly as some additional cargo may then be carried; in a large boat some 10 to 20 packages and in the kind, known as "large spoon boat," some five packages more are shipped.

Whereas the small and medium size boats ply exclusively between Manhao and Hokow, the small craft very often being restricted to the stage between the first named place and Yuang Chiang, the larger craft is very often employed on trips as far down as Yenbay and Hanoi in Tonkin; in summer the cargo is usually transhipped in Laokay on the Yunnan frontier.

The three kinds of boats are of the same type, the difference being only in the dimensions. The model exhibited is, although not exactly built to scale, a fairly well proportioned (scale about 5/8 inch to 1 foot) and accurate copy of one of the large boats with a complete outfit of deck fittings, sailing and rowing gear, etc. The principal dimensions of such class of boats follow here with an enumeration of the necessary fittings and gear.

Length	72 to 80 feet
Beam	9 to 12 "
Depth	3 1/4 to 4 "

Bottom of junk .....	5	planks	
Sides of junk .....	3	"	
Deck beams .....	8	pieces	
Timber frames .....	52	to 60 pieces	
Stem cut water .....	1	piece	
Stern post .....	1	"	
Length of forward deck....	18	feet	
Length of after deck .....	11	"	
Cross beams (for making fast tow rope when track- ing up stream .....	{	2 pieces	
Bollards (for rowing) .....			5
Oars .....	4	"	
Steering sweep .....	1	piece	
Skipe poles .....	7	pieces	
Bamboo tow rope .....	A few coils		
Sailing sheers { (mast) ....	{	made of {	
Lower yard ..			52 to 55 feet
Upper yard .			27 to 29 "
Square sail (very light na- tive sheeting used) ....	{	{	
Sheer head block .....	13 x 9 yards		
Halyards .....	224 yards canvas		
Sheer, fore stay .....	1	wood	
Sheer, up and down, Guyus..	1	bamboo rope	
Sheer stays .....	1	" "	
Bamboo mats for covering in junk amidships .....	2	" "	
Bamboo pumps .....	6	" "	
Water shoots for pumps ....	2	"	

The cargo is stored amidships and covered by palm leaf and bamboo mats. Besides a few packages of light cargo, such as tea, are very often stowed under the forward deck. The crew find accommodation on the after deck, which is likewise covered in by mats; here is also found the galley, very primitively built of a few bricks.

The price of these boats, built of a kind of teak, vary according to size and workmanship. For a large boat the approximate cost is from gold \$120 to \$190, according to the quality of timber used. To this is to be added the cost of fittings, gear, etc., estimated at about, gold \$45. For a medium size boat the cost of the hulk is about gold, \$70; the small craft can be built for gold, \$15 to \$40, outfit included.

For navigating, the crew of the larger vessels usually consist of 8 men, including the "tou kao" and the "ch'uan wei," the latter serving as pilot. A medium-size boat is usually manned with 4

or 5 sailors, whereas the "equipage" of the small size vessels consist generally of 2 or 3 men.

#### GROUP 95.

#### INEDIBLE AGRICULTURAL PRODUCTS.

##### Medicinal Plants. The Poppy.

Opium is cultivated over one-third of the area of the province of Yunnan—about 35,000 English square miles—in open plains watered by streams. The plant is raised in six months, from September to February, on small farms of mixed culture, mainly owned by Chinese and worked by aborigines. The annual yield is estimated at 54,000 piculs. Raw opium is made up and sold in four varieties:

Opium cakes are wrapped up in paper and bamboo leaves.

The average customs value in 1902 was, U. S. gold \$190 per picul for raw opium. (One picul equals 133 1-3 lbs.) The export of opium to Tonkin in 1902 amounted to 1,032 piculs, or 137,600 lbs. When the flowers have fallen, incisions are made in the capsules, generally in the evening, and the juice that exudes is gathered in the morning.

It is allowed to dry in the sun or is fired and the opium is then ready for boiling.

Opium, ready prepared, is sold in the shops but most of the smokers prefer to prepare the raw material themselves.

Exhibit  
Number.

- |    |   |
|----|---|
| 22 | 4 Samples of raw opium.<br>(a) Ma Shih tu or Ping Tzu tu.<br>(b) Feng Tzu tu or Pao Tzu tu.<br>(c) Ko Tzu tu.<br>(d) Keni Tzu tu. |
| 23 | Knife for making incisions in poppy.  |
| 24 | Knife for collecting the exudation from the poppy.  |

#### GROUP 116.

#### MINERALS AND STONES, AND THEIR UTILIZATION.

- |    |  |
|----|--|
| 25 | Three marble slabs from Tali-fu. The marble from the quarries in the neighborhood of Tali-fu is often very curiously marked, the veins forming all sorts of designs; the more pronounced the latter, the more valuable the slab. |
|----|--|

These slabs are used for various ornamental purposes, table tops, chair backs or framed as wall decorations.

## GROUP 119.

## METALLURGY.

- 26 2 Ingots of Tin.

## GROUP 127.

## ETHNOLOGY.

- 27 Two flea traps. (Specialty of Yunnan, from the capital of the province.)

These flea traps are worn under the clothing; the fleas attracted by the glue are caught on the "tanglefoot."

## GROUP 128.

## ETHNOGRAPHY.

- 28 Complete costume of a Miaotze woman.

- (a) Headgear.
- (b) Waistband.
- (c) Petticoat.
- (d) Outer coat.
- (e) Two aprons, front and back.
- (f) Shirt.
- (g) Foot bandages. (Puttees.)
- (h) Shoes and stockings.

- 29 Bag-pipe of the Miaotze tribe.

- 29a Complete costume of a Lung Miao woman.

- (a) Jacket.
- (b) Petticoat.
- (c) Head bandage.
- (d) Head ornaments and flowers.
- (e) Necklaces.
- (f) Bracelets.
- (g) Ear rings and rings.
- (h) Shoes.

Note.—Three necklaces are worn and the ornaments cover the body.

- 29b Part costume of a Pula woman.

- (a) Apron (upper and lower).
- (b) Jacket.
- (c) Sash.
- (d) Bracelets and rings.

- 29b Charms.

- 29c Bludgeon, carried by the Miao and Lung Miao Muleteers.

The Miaotze and Lung Miao are aboriginal tribes of the Yunnan and Kueichow provinces.

# CATALOGUE

—OF THE—

## SZEMAO COLLECTION.

(SOUTHWESTERN YUNNAN.)

### GROUP 19.

#### INSTRUMENTS OF PRECISION, PHILOSOPHICAL APPARATUS, ETC.—COINS AND MEDALS.

Exhibit  
Number.  
73

Collection of 6 kinds of silver used as currency in the S. W. districts of Yunnan, viz.: Shih Yin (1), Lao tsao Yin (2), Talang Yin (3), Yuan Chiang Yin (4), Meng sa Yin (5), Kopien Yin (6).

### GROUP 54.

#### THREADS AND FABRICS OF COTTON.

- |       |               |   |
|-------|---------------|---|
| 27    | "             | Cotton with seeds, from the "Liu Shan," near Szemao.  |
| 28-29 |               | Cotton raw from the Chinese Shan States.  |
| 30    | " " "         | Haut-Laos.  |
| 31    | " " "         | the British Shan States, 1st quality.   |
| 32    | " " " " " " " | 2nd "   |
| 33    |               | Cotton yarn, hand made, from Szemao.  |
|       |               | Cotton is not grown in large quantity in the Shan States and the bulk of this commodity, which is in good demand in Yunnan, where the mass population wears only cotton clothing, is imported principally from the British Shan States and from Laos. |
| 34    | 1             | piece Cotton cloth, large size, made at Szemao.   |
| 35    | 1             | " " " medium size, " "  |
| 36    | 1             | " " " small size, " "   |
| 37    | 1             | " " " fine, " "   |
| 38    | 1             | " " " large size, made and dyed at Szemao.  |
| 39    | 1             | " " " medium size, made and dyed at Szemao.   |
| 40    | 1             | " " " fancy, made at Szemao.  |
| 41    | 1             | " " bands for bandaging women's feet; made at Szemao.   |
| 42    |               | Cotton cloth (so-lo-pu) from Chinese and British Shan states.   |



Exhibit  
Number.

- |       |   |
|-------|---|
| 43-44 | Cotton cloth, fancy, from Chinese and British Shan states.            |
| 45    | Cotton cloth, striped for Shui Pa-i women dress, British Shan States. |
| 46    | Cotton cloth, fancy, for Han Pa-i women dress, British Shan states.   |

#### GROUP 84.

#### VEGETABLE FOOD PRODUCTS—AGRICULTURAL SEEDS.

- |    |   |
|----|---|
| 49 | Dried specimen of "Pu-Erh," tea shrubs; one year and two years old. |
| 50 | Tea flowers, dried.   |
| 51 | Tea seeds.  |

#### Pu-Erh Tea Commercial Kinds:

- |    |   |
|----|---|
| 52 | Tea, loose 1st quality, or Shen-ya, from the I-wu and I-bang tea hills.   |
| 53 | Tea, loose, 2nd quality, or Shu-ya, from the I-wu and I-bang tea hills.   |
| 54 | Tea, loose, 3rd quality, Chien-tzu, from the I-wu and I-bang tea hills.   |
| 55 | Tea, loose, 4th quality, or So-pien, from the I-wu and I-bang tea hills.  |
| 56 | Tea, loose, 5th quality, or Ti-cha, from the I-wu and I-bang tea hills.   |
| 57 | Tea, loose, 6th quality, or Kao-ping, from the I-wu and I-bang tea hills.   |
| 58 | Tea, in cakes, blended, Shan-t'ung cha, from the I-wu and I-bang tea hills.   |
| 59 | Tea, in cakes, blended, Chu-t'ung-cha, from Menglieh hills.   |
| 60 | Tea, in cakes, blended, Hsiao-yuan-cha, from Menglieh hills.  |
| 61 | Tea, loose, 1st quality, or So-pien, from the plateaux West of Mekong.  |
| 62 | Tea, loose, 2nd quality, or Ti cha, from the plateaux West of Mekong.   |
| 63 | Tea, loose, 3rd quality, or Huang yeh, from the plateaux West of Mekong.  |
| 64 | Tea, in tablets, blended, 1st quality, or Hsiao-fang t'ung cha, prepared at Szemao from tea leaves from the S. W. plateaux. |
| 65 | Tea, in tablets, blended, 2nd quality Ta fang t'ung cha. Prepared at Szemao from tea leaves from the S. W. plateaux.        |

Exhibit  
Number.

- 66 Tea, in cakes, blended, 1st quality, or Yuan t'ing cha, prepared at Szemao from tea leaves from the S. W. plateaux.
- 67 Tea, in cakes, blended, 2nd quality, or Yuan t'ing cha, prepared at Szemao from tea leaves from the S. W. plateaux.
- 68 Tea, in cakes, blended, 3rd quality, or Chung cha or Ku tsung cha, prepared at Szemao from tea leaves from the S. W. plateaux.
- 69 Tea, in cakes, blended, good quality; Meng hai ching t'uan.
- 70 Tea, in fancy cakes for offerings, Joss tea.
- 71 Tea, extract, large cakes, prepared in the Szemao Prefects Yamen for the Court.
- 72 Tea extract, small cakes, prepared in the Szemao Prefects Yamen for the Court.

The "Pu-Erh tea" which is renowned all over China, comes from the I-bang and I-wu districts south of Szemao and from the Meng-hai, Meng-wang and other plateaux S. W. of Szemao on the other side of the Mekong. The plantations are extending yearly; at present the annual production is estimated at some 40,000 to 50,000 piculs. The I-bang and I-wu tea is locally pressed into cakes and leaves mostly directly for Yunnansen and Mengtsz from where it finds its way to all the provinces. The tea from the Southwestern plateaux, for the greatest part comes to Szemao in the loose state, where it is blended and pressed into cakes of various forms, to be forwarded later on to the provincial capital, Tali, Mengtsz and other markets. The inferior blend called "Ku tsung" tea mostly finds its way to Thibet by Ateng-tse carried by large Thibetan caravans that come during the winter months to purchase it at Szemao. "Pu-Erh" tea is exported also to Tonking and Hongkong by the way of Mengtsz, to Laos by the way of I-wu, and also to Siam and Burma.

"Pu-Erh" tea has a peculiar flavor of its own, but, so far, has not satisfied the foreign taste.

## GROUP 116.

## MINERALS AND STONES, AND THEIR UTILIZATION.

- 47 Rock salt from the Mohei mines and refined salt.

Rock salt is extracted in the small plain of Mohei, some 4,500 feet above sea level and salt

Exhibit  
Number.

- water from the "Shih-kao ch'ing" wells in the  
"Ning-Erh" prefecture.  
47a Copper ore from the "Wang Pao Chang" Mines.

# GROUP 128.

## ETHNOGRAPHY.

### Lay Figures Showing Costumes of:—

- 1 Pu-mang woman, weaving; Trans-Mekong tribes.
- 2 Shui Pa-i man; Tai race, Shan tribes; Chinese, French and British Shan states. (Complete traveling dress showing tattoo marks.)
- 3 Shui Pa-i woman; Tai race, Shan tribes; Chinese, French and British Shan states. (Complete dress, carrying New Year's game-playing balls.)
- 4 Han Pa-i woman; Shan tribes, districts west and N. W. of Szemao.
- 5 Ta Lo-hei woman; Lohei tribes, trans-Mekong districts.
- 6 Han Lo-hei woman; Lo-hei tribes, trans-Mekong districts.
- 7 Wo-ni woman; Wo-ni tribes, Talang district. Met in southwest Yunnan in scattered settlements from the Red River to the Mekong.
- 8 Ma-he girl, water carrier; Talang and Szemao districts.
- 9 Ma-he woman; Talang and Szemao districts. The married woman dress has in addition a plated kind of apron, but worn behind. The hair is divided in two tresses when the woman becomes mother.
- 10 She-teh woman; district of Talang.
- 11 Pu-tu woman; Talang and Szemao districts.
- 12 Ping-t'ou A'Ka woman; Trans-Mekong district.
- 13 Lo-lo girl; (ordinary costume.) Lo-lo tribes, mountains near Szemao.
- 14 Lo-lo young woman; (full costume embroidered.) Lo-lo tribes, mountains near Szemao.
- 15 Hua-Yao Pa-i woman; (full dress, silk.) Yuen Chiang districts.
- 74 Costume of wild Kawa woman; (with bamboo necklace, ankle and waist bamboo bands.) Districts West of Mekong near Burma frontier.
- 16 Model of Shan house. 1:50, as built by the Shans inhabiting the plains. The Shans houses are well raised from the ground, constructed on wooden pillars, are completed with bamboo

Exhibit  
Number.

- frames and covered with wild grass. The ground floor is used as a stable and for storing agricultural instruments. The first floor is occupied by the family, partitions made of split bamboo and of mats divide the different parts of the house.
- 17 Shan Manuscript Books. The Shans have a written language which is allied to the Siamese and Burmese, but no printing is carried on by them
- 18 Pens for writing on paper, made of a kind of swamp grass.
- 19 Palm Leaf Booklets. Specially used in temples as books of prayers. Sticks, pieces or splits of bamboo, on which the writing is done by a style, are used as passports, etc.
- 20 Shan style for writing on palm leaves or on bamboo.
- 21 Shan flageolets.
- 22 Lo-lo Ancestral Tablet. The name of the deceased is written on the middle tablet of the upper set.
- 23 Sheng. Drone pipes used by the Lo-hei, the A-ka, the Shan-tan.
- 24 Small loom for making tape. Used by various tribes. The end of the warp is attached to the belt and by placing the piece of bamboo on which it is rolled between the toes and stretching the leg the warp is kept tight and ready for the introduction of the weft.
- 25 Pangolin Skin. A specialty of the Shan states; its scales are supposed to have some medicinal properties and are much used in the making of back scratchers.
- 26 Lo-lo Manuscript Books. The Lo-lo have a special written ideographic language of their own which comprises some 3,000 characters. The various tribes of Lo-lo are scattered over three-quarters of the Yunnan province.

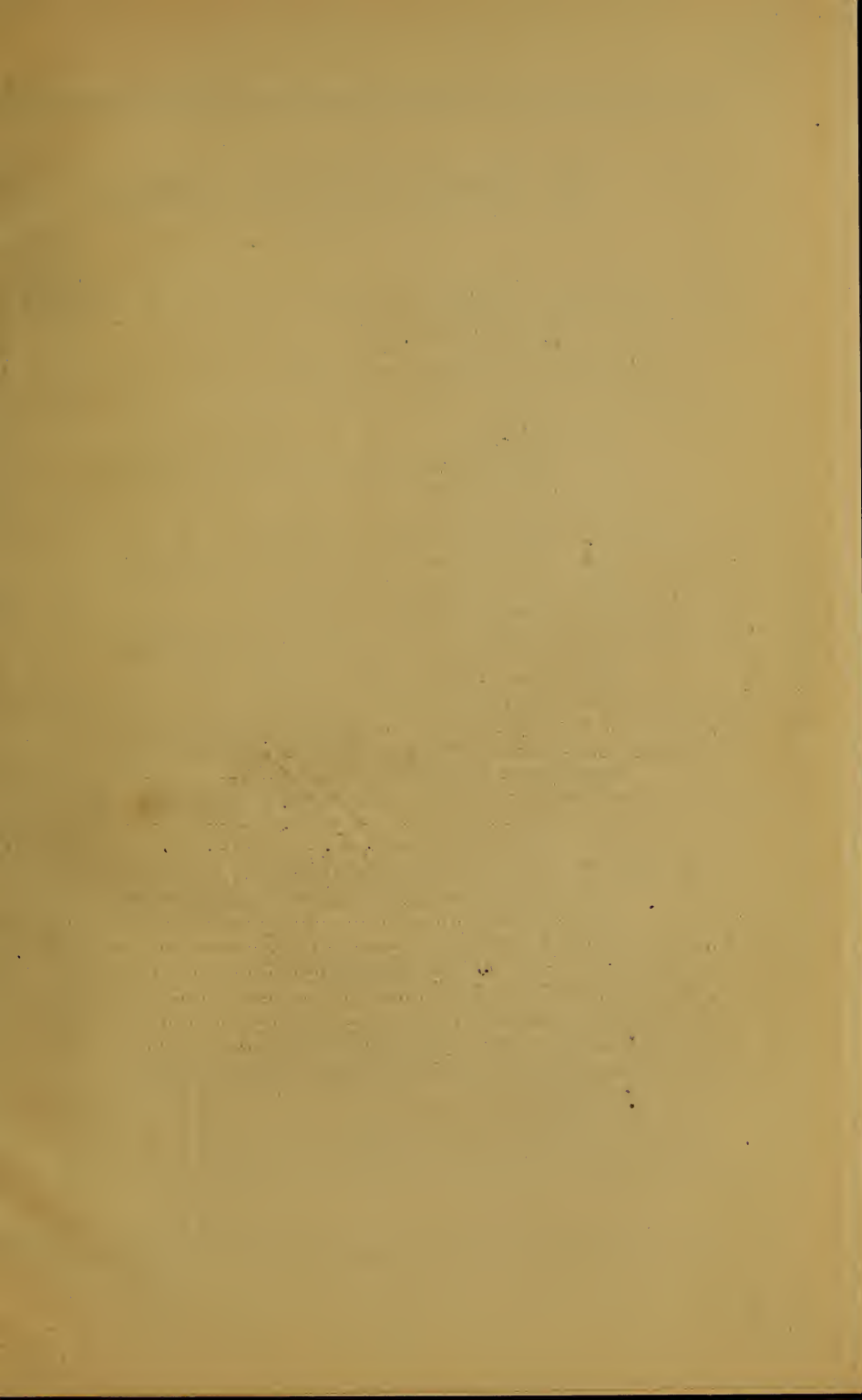








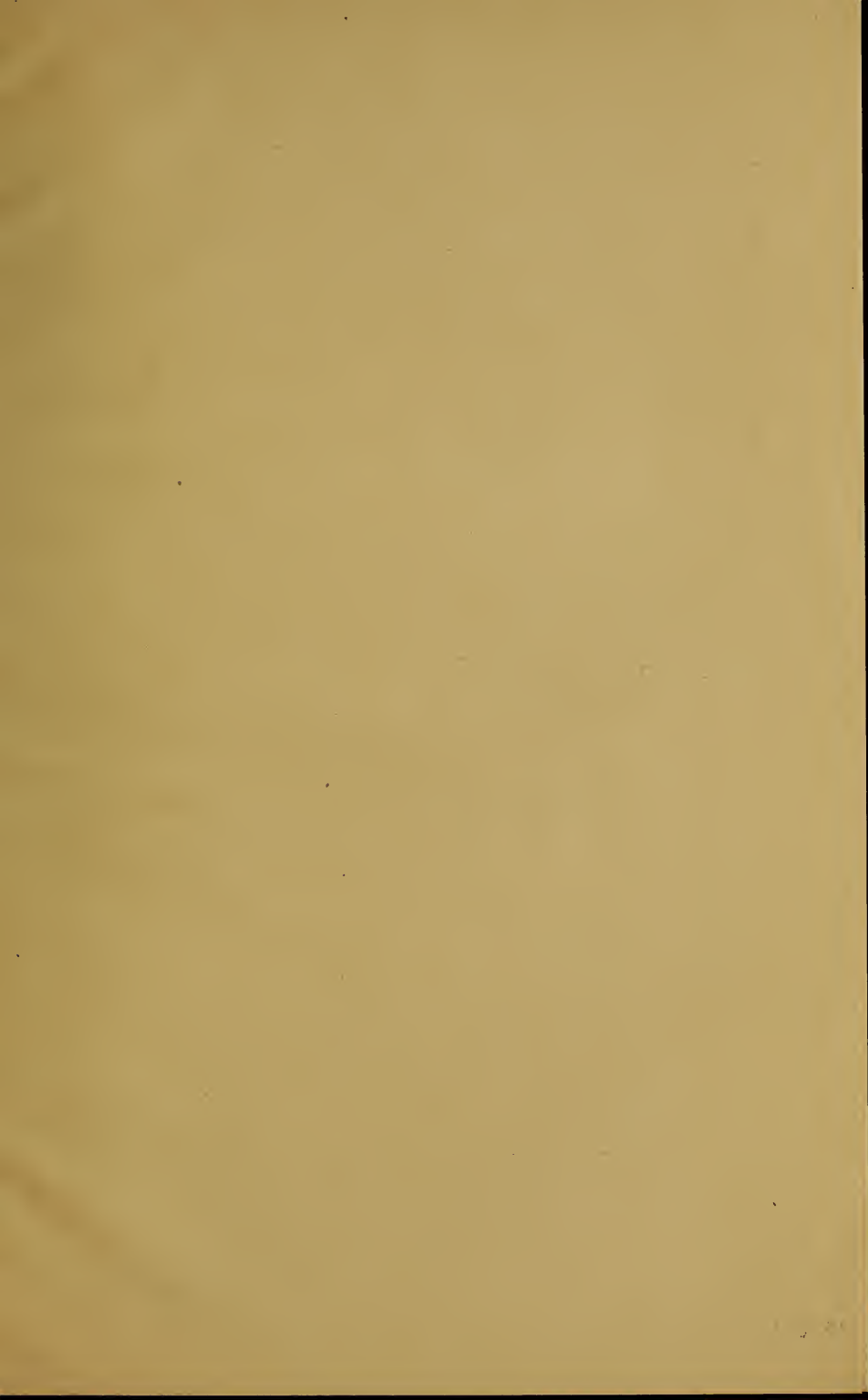




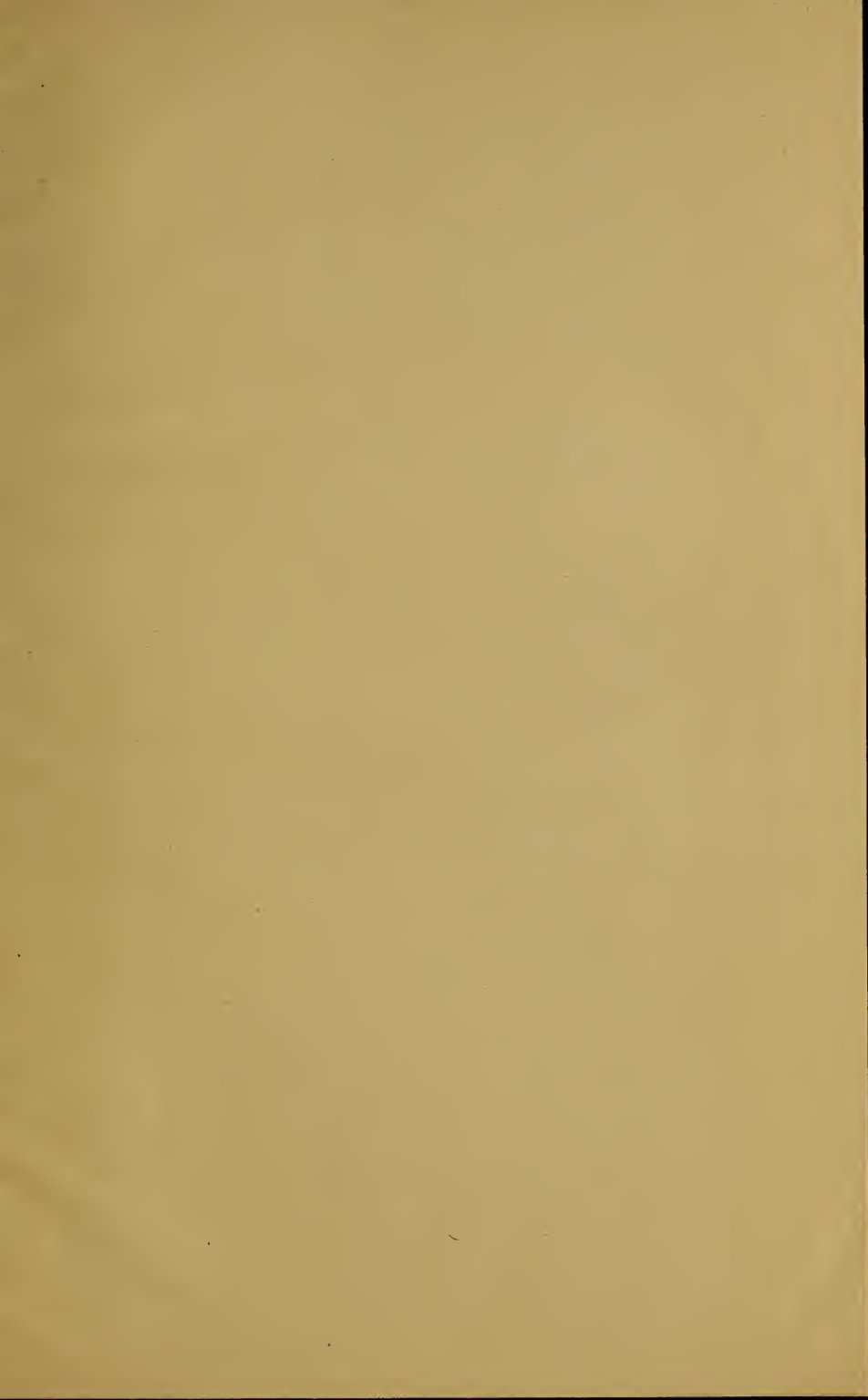
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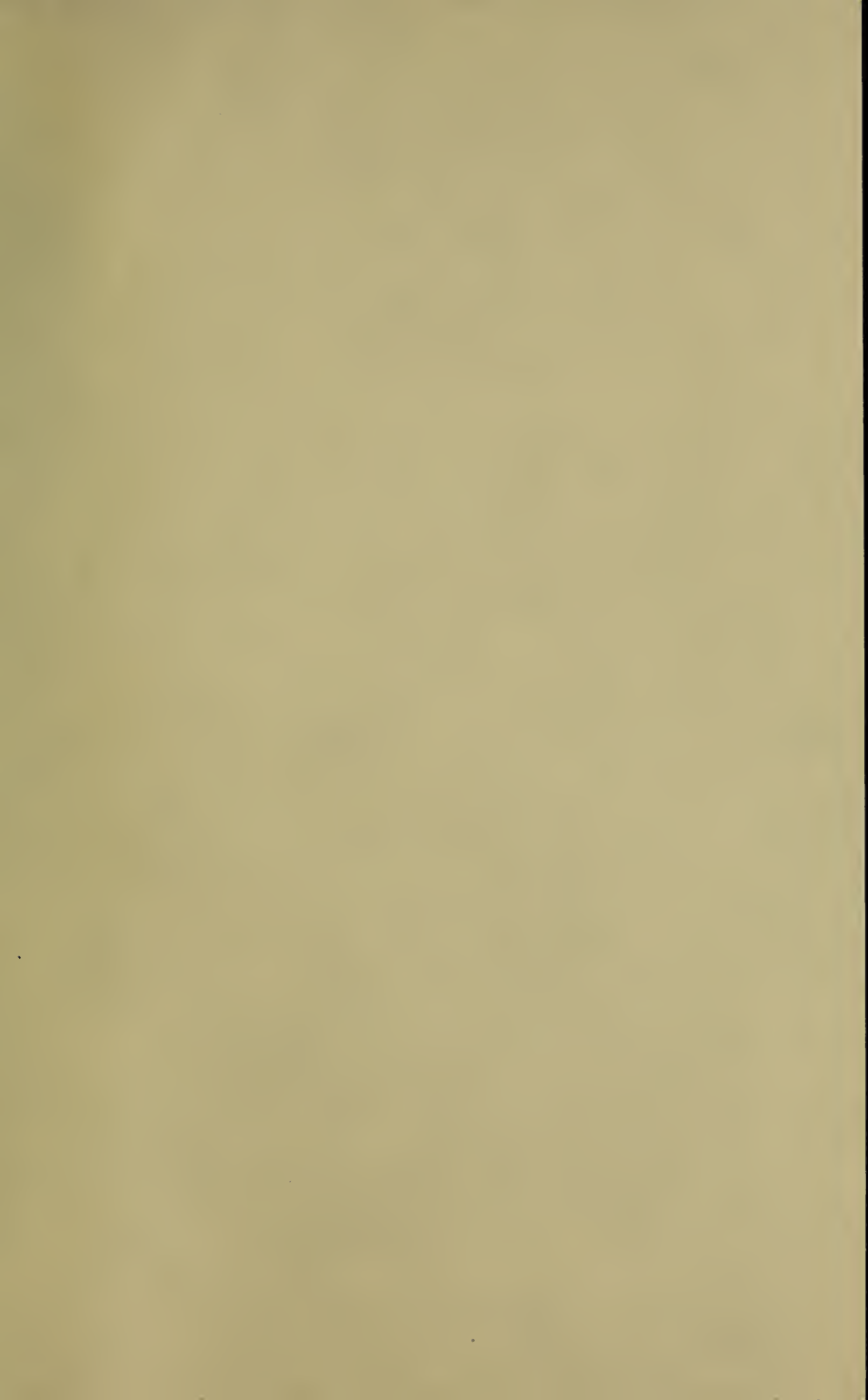






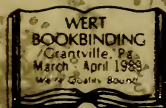












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